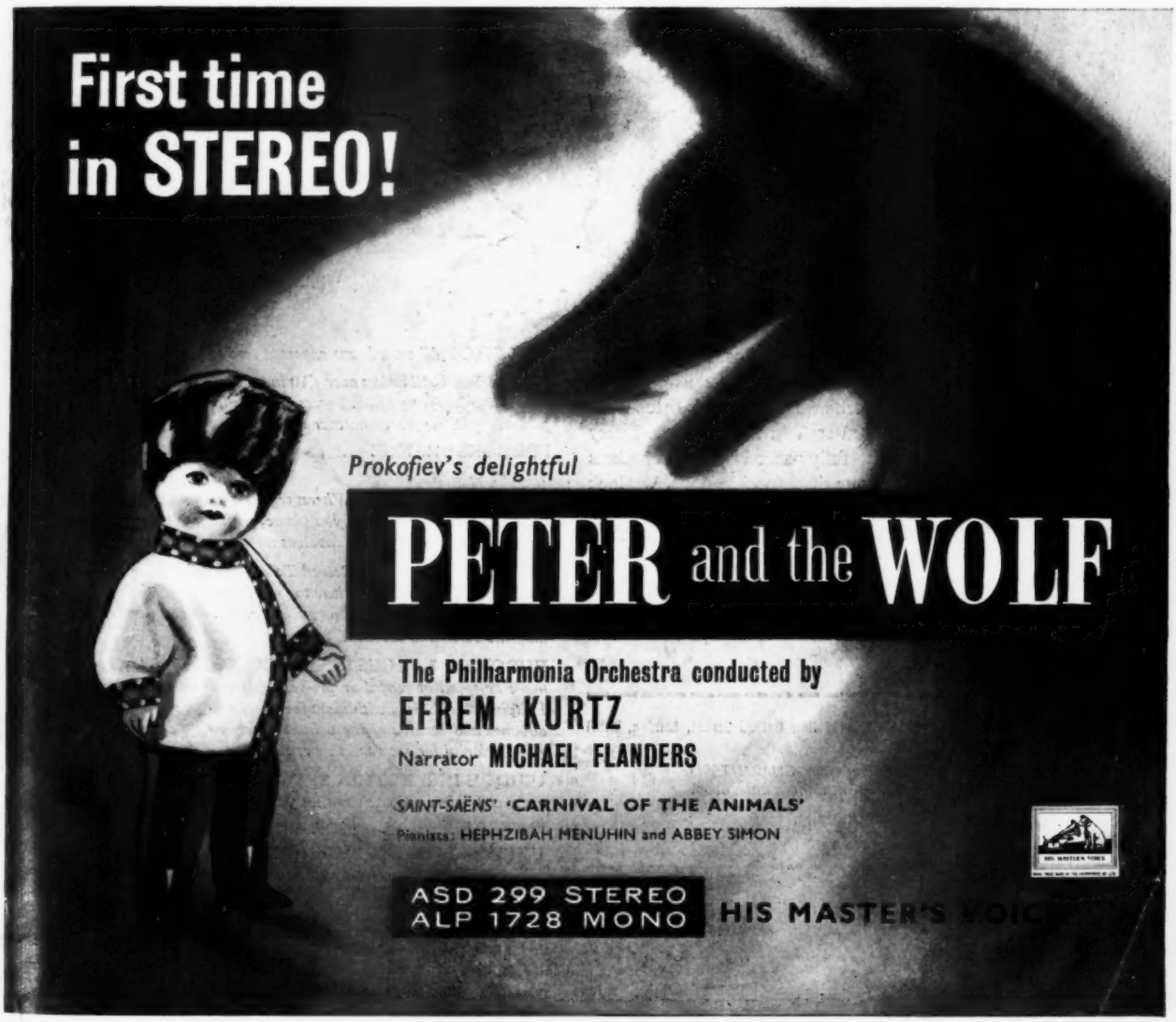
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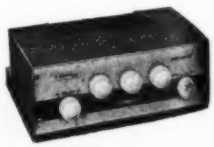
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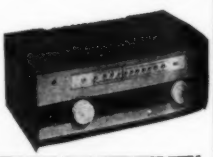
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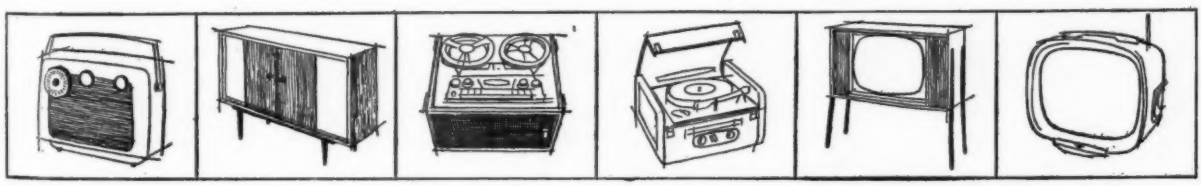
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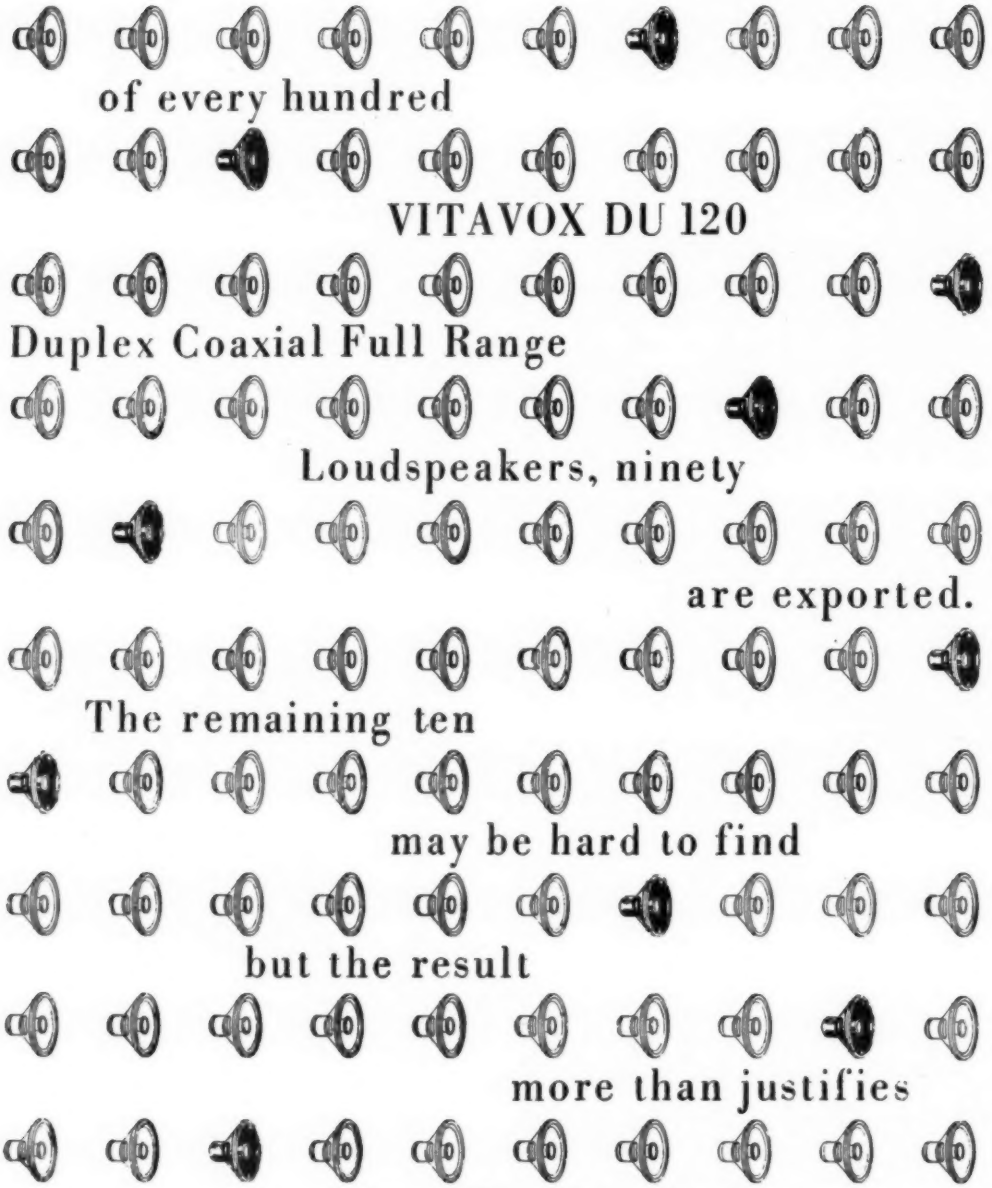
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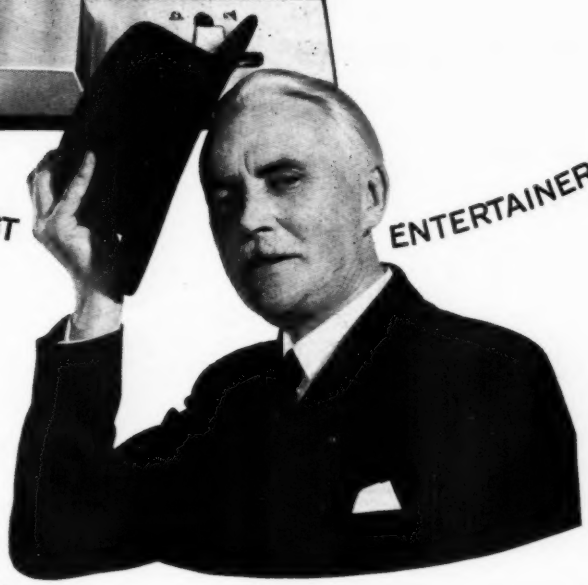
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THE STEREO RECORD GUIDE is a comprehensive review of all stereo records available in the field of classical music, (with an additional section on light music), reviewed by three critics who have made a speciality of stereo from its inception.

Edited by Ivan March, the co-authors are Edward Greenfield of *The Guardian* and Denis Stevens of *The Gramophone*. The foreword by Percy Wilson, technical editor of *The Gramophone* traces the background and history of stereo.

To be published in the Autumn, the book will probably be available late November, price 21/-. Available in a limited first edition, handsomely bound, with an attractively designed permanent dust jacket, *the Stereo Record Guide* will make an ideal Christmas present for any music lover or record collector, and orders can be accepted now through any bookseller, through any record dealer who sells books, or direct from the publishers:

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... till you've heard

TRUVOX

R2 TAPE RECORDER

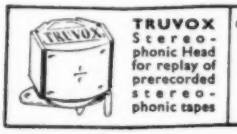
From the very first replay—prerecorded or your own home-recorded programme—you'll be thrilled with its sureness of tonal quality and ease of control. Just as you recognise the voice of a friend on the 'phone or your favourite songster on radio or record, you'll know that this is the instrument you've always wanted. Designed and built by pioneers in the development and manufacture of Tape Decks and Tape Recording Amplifiers—TRUVOX are justly proud of an instrument that lives up to "all that the name implies". Increased production at our new, modern factory now enables us to offer this famous instrument at reduced prices. Models now available from **56 gns.**

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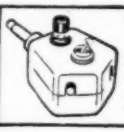
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This equipment can be built up from an existing Truvox R2 (monaural) Recorder. We fit the recorder with a stereo head and supply Unit 'B' (comprising correctly matched amplifier and loudspeaker together with additional microphone and leads).



TRUVOX Stereophonic Head for replay of prerecorded stereophonic tapes



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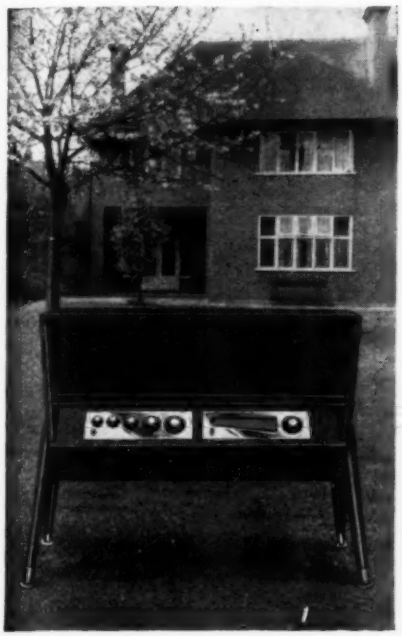


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BRIEF SPECIFICATION

Pre-amplifier	
Sensitivities:	P.U. 7mV. Tape 100mV. Radio 100mV.
Hum & Noise:	P.U. —58db. Tape and Radio —65db.
Frequency response:	Tape and Radio 20 to 20000 cps ±1½db. P.U. within 1½db of published replay curves.
Channel Separation:	Between —40 and —50 db overall.
Controls:	Selector. (Tape, Radio, 78 L.P.O. L.P.N. (RIAA). Bass —15 db to +10 db Treble: —15 db to +10 db Balance: 6 db per channel. Volume: Continuously variable.
Main Amplifier	
Output:	10 watts per channel
Distortion:	0.3% at 9 watts
L.F. Power Output:	8 watts at 40 cps.
Speaker Imp:	4, 8, and 15 ohms (with phase reverse switch)
Mains Voltage:	200 to 250v. 110 to 120v (Export Model).

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Copper voice coil. Fundamental resonance, 25-30 c/s.

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3"	—	—	150	5 6	225	8 6	300	14 0
4"	—	—	300	10 6	450	14 6	—	—
5"	—	—	600	1 0 0	850	1 8 0	1200	2 5 0
5½"	—	—	850	1 7 6	1200	1 15 0	—	—
7"	1200	2 10 0	1200	1 15 0	1800	2 10 0	2400	4 0 0
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The ROGERS HG88



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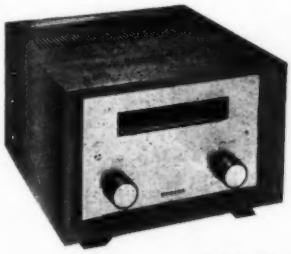
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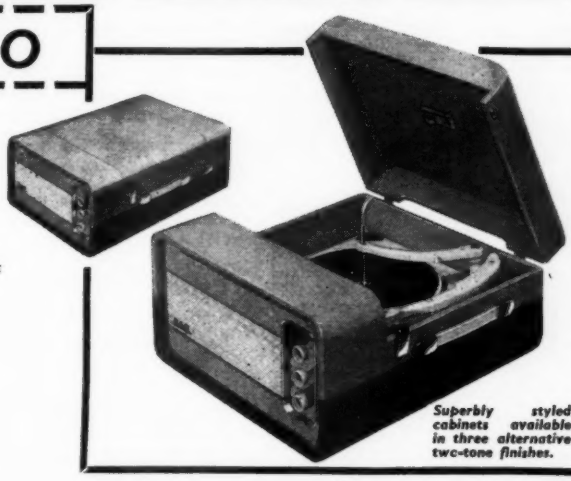
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- *Twin amplifiers*
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- *10" x 6" speakers in main and extension units*
- *Separate speaker unit easily attached for portable use*
- *Pilot light*

32 GNS.



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1965-M

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E·A·R

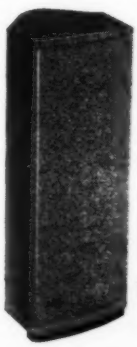
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Luxury Stereo for

58 GNS.



LIBRARY STEREO
36 GNS.
Legs (optional) 30/-



ERP8
11 GNS.

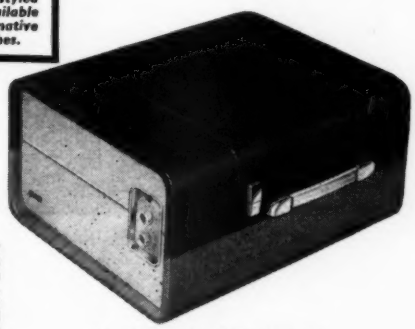
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19 GNS.

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QUARTERLY REVIEW

THE GRAMOPHONE AND THE VOICE

By DESMOND SHAWE-TAYLOR

Russian Opera

OF the vocal records I have recently heard none has impressed me more than the Bolshoi *Eugene Onegin*. It is, to begin with, a score of haunting quality: no universal masterpiece, I dare say, but wonderfully evocative of the Russia we have learned to know in the pages of the great 19th-century novelists. Unconsciously or not, Tchaikovsky disregarded the dry, bracing 18th-century elements in Pushkin's narrative poem, and turned it—with complete success—into something more like Turgenev. Mme Larina and the Nurse making jam in the garden of her country-house while the daughters try over a sentimental duet inside the French windows; the provincial "hop" with their old French tutor paying flowery compliments; the ridiculous yet tragic duel in the snow, with one of the seconds "not quite a gentleman" (in point of fact, only a "gentleman's gentleman"); the perhaps slightly less authentic grand *soirée* at Petersburg; even the inconclusive ending, so much more like life than like an operatic finale: all this calls up the world of Turgenev, and is surely worthy of the comparison. When Rudolf Bing chose Tchaikovsky's opera, a few years ago, to open the season at the Metropolitan, I was shocked by the insertion of several unwanted "additional entractes" while the handsome scenery was being changed; but far more shocked by the patronising, almost contemptuous attitude adopted by the press. They took this national classic for a quaint old stab at the operatic form by a man born to write symphonies and concertos; whereas I, for one, would cheerfully give all those up—yes, even the *Pathétique*—if I could keep *Eugene Onegin*.

I put my cards thus on the table so that the reader may discount in advance my enthusiasm for this Parlophone issue if the opera happens to be unsympathetic to him. What is particularly fascinating about it is just its extreme *Russianness*: a mood and a sound entirely different from what we are accustomed to. Sadler's Wells does a good *Onegin*, and so, I dare say, does the Opéra Comique; but again and again on these records one seems to be hearing some familiar passage as though for the first time—an effect due as much to the fine chorus and orchestra as to any of the soloists. Boris Khaikin is a name I had not previously met, although we are beginning to know the roster of Soviet conductors; his handling of the score seems to me deeply felt and beautifully judged, and not at all routine (as P.H.-W. found it occasionally to be). Of the Tatiana too, Mme Galina Vishnevskaya, who not long ago sang the Letter Scene at the Festival Hall, I take a rosier view than he did; it is quite true that she is no Melba—to which it could fairly be replied that Melba would have been no Tatiana either, had she ever essayed the role. There is certainly that element of constriction in the upper part of the register which all modern Slavonic sopranos seem to share—and some consequent shrillness, though never that awful slow wobble; but there is also a lovely natural colour (surely not different on every note of the scale, as Mr. Hope-Wallace declares) and a most refined and moving art, whether as the impulsive girl or as the assured lady of Petersburg society.

About the other three principals I agree with him. Eugene Belov's decent Onegin lacks the one quality with which that character cannot dispense—glamour of tone and style; while Larisa Avdeyeva's heavy delivery of Olga's "You never saw me sentimental" prompts the retort, "I never *heard* you anything else!" Ivan Petrov, though not quite equal to Mark Reizen, makes a noble Prince Gremin. As for Lemeshev's Lensky, his mannerisms and his exquisite *pianissimo* phrases (like a Russian De Lucia) delight me: not only are they in character, as Mr. Hope-Wallace points out, but they go back at least as far as Sobinov; indeed, I should be surprised to learn that Figner, who was Tchaikovsky's idol, did not indulge in similar "liberties" in this role. I put the word in quotation marks, because the pendulum has now swung so far that singers are scared to death of singing *any* music in a free and quasi-improvised style. How absurd, for instance, is the rigid, top-speed delivery of "Questa o quella" which is now to be heard in every *Rigoletto* performance from China to Peru! It utterly fails to suggest the Duke of Mantua's character: he is a butterfly, flitting from flower to flower, not streaking down the herbaceous border in a dead straight line.

Readers of this column know that I regard Mark Reizen as the greatest singer (so far as can be judged from records) to emerge in Russia since the Revolution, and will expect me to extend a warm welcome to a pair of Parlophones containing extended scenes from *Boris Godunov* and *Prince Igor*. Reizen, who is now in his sixties, offers an unusually well-*sung* Boris, by no means deficient in character, but using less *parlando* than we are used to—less, for instance, than Chaliapin, and far less than Kipnis, who badly overworked this device in the excerpts which he recorded. Varlaam, I feel, needs a rather fruitier manner than this; and perhaps the most successful of the three parts which Reizen (like Christoff) takes is that of the old monk Pimen, in that extraordinarily moving scene in the monastery cell. The records are especially valuable for the inclusion of the very impressive scene (usually omitted) in front of St. Basil's Cathedral, with the encounter between Boris and the Simpleton: one wonders how Moussorgsky could bear to jettison this wonderful moment, made so eloquent here by the plangent singing of Kozlovsky. On the fourth side a good deal of space is occupied by the noisy fooling around of those scallywags and hangers-on of Prince Galitzky in Borodin's opera; and I cannot help wishing that Reizen's two *Prince Igor* solos had been reserved for some other occasion, leaving the side free for a much more extended version of the all-important second act of *Boris*—of which, though you might not guess it, he recorded a colmplete version on four 78s (most, if not all, of this material first appeared on 78). However, this is a most valuable and important issue as it stands.

Cherubini and Eileen Farrell

The single Philips record of selections from Cherubini's *Medea*, sung by Eileen Farrell, has a great many claims on our

attention. In the first place, this richly gifted soprano sounded nothing like so impressive as this in her recent Albert Hall concert, except for her grand delivery of Weber's "Ozean, du Ungeheuer"; and I think much the same may be said, with the same exception, of her previous Columbia recording of miscellaneous operatic arias. I cannot think what persuaded her at her English début to abstain from what is evidently her great *cheval de bataille*, unless it was the desire not to cross swords with Maria Callas, who was packing Covent Garden in this opera at about the same time.

At any rate the *Medea* selection makes a thrilling record, in which Miss Farrell's sometimes sluggish imagination is alert and alive from beginning to end: if she does not at every point phrase and enunciate with the haunting intensity and subtlety of Callas, her tone is undeniably more solid, consistent and pure. A remarkable quantity of music is contained on these two sides, including pretty well all the tragic heroine's music; and she is well supported by André Turp as Jason, by Ezio Flagello as Creon, by the orchestra under Arnold Gamson, and by first-rate recording. But the real hero of the occasion, it seems to me, is old Cherubini himself. After the Covent Garden performances I thought both the professional critics and the public (to judge by the sort of comment one heard) absurdly harsh or patronising about his music; and having heard Miss Farrell's record two or three times (not to mention the complete Callas set), I am more than ever convinced of its stature. Admittedly the second half of side 2 (after the aria, "Del fiero duol") declines in interest, but the two big duets with Jason and the scene of pleading with Creon are packed with striking material, handled with great resource and real dramatic sense: to deny these qualities merely because the idiom of the music is unusually severe and formal reminds me of the stock English attitude towards Racine a generation ago: rhyming Alexandrines so regular as that, it was felt, simply *could* not be dramatic or passionate, if only because they were so unlike Shakespeare. I beg those with any curiosity in their composition to sample Cherubini in this splendid selection; I doubt if they will regret it.

Some Choral and Church Music

The complete new Archive *St Matthew Passion*, performed by Munich forces under Karl Richter, is a most impressive affair which easily outdistances its present rivals, and is in general superior also, I feel, to the deleted Nixa set under Scherchen which we used to recommend in *The Record Guide*. The opening chorus at once raises us to the heights, with its splendidly spacious choral-orchestral sound, and the thrilling entry of the boys' voices in unison (strong Continental tone, not the highly refined English cathedral quality which many people prefer) in the superimposed chorale melody. Great care has been taken with the accompaniments of the arias and ariosos, in which a most lovely sound is often produced; and I like the soloists, especially Häfliger's Evangelist and Fischer-Dieskau's account of the bass music. But I find the Christus of Kieth Engen insecure, the one serious flaw in the set. Fine as Häfliger is, the delivery of the long recitatives does not approach the partnership of Hugues Cuénod and Heinz Rehfuss which was the great feature of the Scherchen issue—and, in my opinion, deserves to be considered a gramophone classic. I cannot write at length about other choral issues, but must draw attention to the Netherlands Chamber Choir series, formerly on Philips (a Palestrina disc, NBL5033) and now on Columbia (Monteverdi and Palestrina on 33CX1567, and the great Victoria *Mass for the Dead* on 33CX1641), as the most reliable and successful of LP additions to the polyphonic repertory.

An Archive record, APM14088, devoted to five cantatas by Buxtehude, three sung by the tenor Helmut Krebs, one by Fischer-Dieskau, and one by the two together, is very well made, and contains some beautiful music, but leaves me—no specialist in the period—a trifle bewildered by the composer's personality and approach to his chosen texts. He sometimes shows an acute and even picturesque awareness of mood and scene, while at other times he jogs cheerfully along without, one would say, much thought beyond his stream of crotchets and quavers. We must not expect in old music much feeling for the romantic colour of imagery; still, it comes as a slight shock to find, in "I am the rose of Sharon", no differentiation between the female "love among the daughters" and the male "beloved among the sons", both being set to the same sort of hearty C major florid music.

The duet cantata which contains the stroke of genius referred to in D.S.'s review (where the two oboes sing out the high unaccompanied call of the street watchmen) is again a setting of words from *The Song of Solomon*: namely, the third chapter beginning "By night on my bed I sought him whom my soul loveth: I sought him, but found him not". It is indeed a most beautiful work; and Buxtehude's appreciation of minor-key mood and of the expressive possibilities of remote modulation is shown shortly after this episode, when for a moment the music strays so far away from the main G minor tonality as to touch on the key of B flat minor. How surprising it is, therefore, that at the very end, after the successful conclusion of the searcher's quest, when everything points to a joyful conclusion in the major, the music should revert (apart from a final *tierce de Picardie*) to a depressed-sounding G minor. (The somewhat mysterious allusion to "my mother's house" hardly seems to offer an adequate explanation of the anomaly.) Both Krebs and Fischer-Dieskau sing the lovely music with great sensitivity and beauty of tone; and D.G.G. for once give us not only the usual musicological details but the full German text.

Lastly (in this field), H.M.V's recording of Kodály's *Missa Brevis* has given me a great deal of pleasure. It does not strain after original or astonishing effects, but it has a spontaneity and strength which become the more telling with repetition. The recording is not perfect, but quite good enough to reveal the virtues of a glowing performance under the composer's own guidance.

"Musica Nova"

D.G.G. unloaded on us in June a large set of German "Musica Nova", in which there was more vocal music than I could undertake to assimilate in the time—nor was I prepared, to tell the truth, for yet another attempt to tackle Carl Orff's interminable repetitions of naïvely "popular" material. However, I made a fortunate choice in the *Five Neapolitan Songs* of Hans Werner Henze, sung in Neapolitan dialect by Fischer-Dieskau. A little puzzled at first, I have grown to think this a most beautiful and original set of love-songs, in which the mood varies from sullen resentment and bitterness to lyrical charm and humour: a fascinating blend of Mediterranean passion and directness with German complexity—as in the *Italienisches Liederbuch* of Hugo Wolf. But these are orchestral songs, in which the Berlin Philharmonic under Richard Kraus has a brilliant and highly varied part to play; Fischer-Dieskau, sounding at moments curiously like Peter Pears, shows complete command of the novel yet decidedly grateful vocal style. The one flaw in the ointment is the reverse, Giselher Klebe's *Roman Elegies*, which consists of Goethe's fine verses declaimed most eloquently and at great length by Bernhard Minetti, while four instruments scurry and scuttle about in the background, pointlessly as it seemed to me, like mice in the wainscoting.

I approached with much interest and potential sympathy a selection of Othmar Schoeck's songs sung for D.G.G. by the positively ubiquitous Fischer-Dieskau, but was on the whole disappointed. I doubt if the songs could be much better done, and I dare say they have been well chosen from the large body of material left by this Swiss composer (who died in 1957: the record was planned as a seventieth birthday offering); but the style seems almost too derivative (mainly from Wolf) and too unvaried. In particular, the voice part forges steadily ahead with little pause or variety of pace, and the piano postludes, when they come, seem endless. There are certainly one or two real successes among these fifteen songs; but the total effect is monotonous. I am sorry to add that neither for the Schoeck record nor for the Henze do D.G.G. as yet provide the words which are an absolute necessity; I believe they are considering this revolutionary course, and I hope customers will encourage them to this end.

Which reminds me that there is a rumour—rather more than a rumour, I fear—that Decca intends to curtail drastically the series of librettos which has marked this company as in some respects the most intelligent of the English group. It seems that, as stocks run out, existing librettos will be allowed to go out of print, while

new librettos will be prepared only to accompany "important" new issues. What exactly will constitute "importance" is uncertain; but we may be pretty sure that a Belgrade recording of Moussorgsky's *Khovantshchina*, for instance, would not come into this exalted category. The wise collector, therefore, will secure what he is likely to require before it is too late; fortunately, dealers can supply a couple of sheets of pink paper containing a full list of the available titles. If my information proves incorrect, I shall be only too happy to print a denial.

Some Recitals and Reissues

I fear that my geographical location during the past month has made it impossible for me to review any further stereophonic records; but I hope to repair this omission next quarter. I heard enough of Teresa Berganza's Rossini recital, however, in the stereo version, to form a favourable opinion of her merits. Halfway through writing this article I looked in on Anna Maria Rota during part of the televised Glyndebourne *Cenerentola*, in which she seemed to be singing charmingly and with amazing ease and fluency. It is strange, and delightful, that two young coloratura mezzos with the vocal and dramatic gifts required for these taxing Rossini roles should have appeared more or less simultaneously—and a feather in Glyndebourne's cap to have been able to present them both as Cenerentola in the course of the same season. Now who is going to record Signorina Rota, I wonder?

I liked Anna Moffo's first Mozart recital up to a point, but not altogether: in the aria, *Misera, dove son*? she is uncomfortably shrill in the upper register—an effect accentuated by the recording. Her best work was done, I felt, in the two pieces from the C minor Mass, especially the "Laudamus te", which bubbles along delightfully and accurately. Pamina's aria is very sensitive, but surely not quite secure: for instance, the last held high G becomes an unintentional slow trill, *à la Callas*. And the early part of this aria proceeds in little bursts and pushes of tone, where I should have preferred a smoother line. Can it really be, as A.R. tells us, that this is the best "Ach, ich fühl's" since that famous show-stopper of Claire Dux in 1914? I had always imagined something much more effortless and marvellous—a sorrow more *distilled*, so to speak. How like the companies, by the way, to have made dozens of Dux records, including some quite rare Mozart from *La Finta Giardiniera*, and never this most famous of all her achievements! I wish A.R. would tell us which of the Dux recordings known to him comes nearest to doing her justice.

On a plum-label H.M.V. Charles Craig, who made such a success opposite Victoria de los Angeles in *Madama Butterfly*, offers many of the standard Italian arias. This is solid, dependable and generally clean singing, though there are some patches of dubious intonation and an occasional sad tendency to crawl up to the first note of an aria (e.g., in "Donna non vidi mai" and "Amor ti vieta"). In the more serious arias there is too little attention to words and a consequent monotony of tone-colour, but "Questa o quella" has real gaiety and go. On the whole I feel that Mr. Craig should stick to the lighter roles and abandon such heavy-weights as Canio, Radames and Calaf—at any rate at the present stage of his career.

On ALP1681 H.M.V. gives us "The Best of Gigli"—that is to say, though of course the company doesn't point this out, the best of his European recordings. This LP, together with R.C.A. RB16129, which contains the pick of his American recordings, including the famous duets with De Luca, will give posterity a good idea of his glorious voice at its most honeyed and most golden: it includes the well-known "Salve dimora" and "Che gelida manina" of 1931, the impishly pouting and irresistible "La donna è mobile", and the two Massenet arias, from *Manon* and *Pêcheurs de Perles*, which are so un-French in manner and yet so beautiful as to bring tears to the eyes. There was always something a little cheap in Gigli's style; but to such a voice, we feel as we listen to this record, anything must be forgiven.

Of two Camden reissues the De Luca, devoted very largely to his Verdi recordings—nearly all (but not quite all, as the sleeve declares) early electrics—is magnificent singing and magnificent value; while the long duet from the last act of *La Forza del Destino* includes a heroic contribution from Martinelli. He turns up again as the hero of the Geraldine Farrar *Carmen* disc, and fortunately his four duets with her ("Au quartier pour l'appel" is issued here for the first time) are only slightly above pitch, whereas the rest of this record is almost a semitone sharp. This is hard on Farrar's tone, which used to sound extremely seductive on the original 78s, but has been none too well transferred. All the same, this LP makes a considerable appeal, and there are phrases in it—for instance, Martinelli's singing of the very last page—which haunt the memory and act as a touchstone of excellence. Ernest Newman used to maintain that Don José really needs two voices, a lyrical tenor for the first two acts and a dramatic one for the two last; but I wonder whether he knew Martinelli's performance? Except that his French is imperfect, he strikes me as ideally suited to every scene in the opera in which he appears.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THE strange thing about Stravinsky is that while he is by general consent the greatest living composer, his recent music is not played too often, and the best way (almost the only way) one can get acquainted with it is through records. That is true of *The Rake's Progress*, which is no longer in the repertoire of the Metropolitan Opera; it is true of *Agon*, which remains in the repertoire of the New York City Ballet Company but which has not been taken up by American symphony orchestras; and it is true of the *Canticum Sacrum*. It also seems to be true of his last work, *Threni*, which had its première at the 1958 Venice Festival amid tremendous excitement. *Threni*, subtitled "Lamentations of the Prophet Jeremiah", apparently will lament largely unheard. Perhaps the score is too far in advance of its day. It has just been released on a Columbia disc, with Stravinsky conducting an orchestra and a group of American singers.

It is Stravinsky's first work entirely in twelve-tone technique. The tone row is made known at the very outset, and the entire thirty-minute piece is derived from it. A few moments of consonance relieve the texture, but for the most part it is dissonant, immensly complicated and hard to understand. Stravinsky, of course, handles the twelve-tone-technique in his own manner: the melodic leaps, the rhythmic devices, the use of chorus and soloists—all these are recognisably Stravinskyian. But the starkness of the material may repel many listeners, and also the complete absence of melody in the traditional sense. Stravinsky, as always, is ahead of the field. Whether he is so far ahead that he is lost remains to be seen.

Threni harks back to an early Renaissance kind of writing, expressed completely in twentieth-century symbols. A disc that attempts to re-create an early period in orthodox terms is Elizabethan and Jacobean Ayres, Madrigals and Dances, sung and played by the New York Pro Musica directed by Noah Greenberg (Decca). Old instruments are used, the singers' enunciation leaves nothing to be desired, and the result is a delight. Among the composers represented are Morley, Dowland, Hume, Byrd, Gibbons, Campian, Jones and Farmer. A lovely disc.

Not much has come out in the way of opera, and the two current examples are by Puccini. Angel has released the stereo version of the Nilsson-Mongelli-Gibin *Fanciulla del West*, already reviewed in England; and *Gianni Schicchi*, with Tito Gobbi, Victoria de los Angeles and Carlo del Monte. Gabriele Santini leads the Rome Opera House Orchestra on this disc. The more one hears *Schicchi*, the more one realises that he is in the presence of one of the great comic masterpieces. It is a shame that Puccini did not exploit this particular vein; that he did not bring to his other operas comparable intensity, compression and point. The performance here is admirable. Gobbi, in the title role, turns in a really virtuoso example of singing and characterisation. His is aristocratic work—

subtle, never vulgar, always in complete command. The tenor, Del Monte, is not in this class, but he has a sturdy voice and takes an unfaltering B flat at the end of his "Florence" aria. As for De los Angeles, she is in fine voice and her singing in "O mio babbino caro" is exquisite. All of the other roles are admirably done.

Fanciulla, as to be expected, always creates a certain amount of amusement in America. The Polka bar, indeed; Cowboys and Indians! (for these miners are cowboys under the skin). Minnie reading the Bible to them! A lynching party! Billy saying "Ugh!" The picture is too farcical. Had Puccini written a great score, we could put up with it. As it is, the tendency here is to giggle. In any case, the older London set, with Tebaldi and Del Monaco, has the edge, mostly for the Italianate fervour, they get into their singing. By comparison Nilsson is cold and removed from it all; she has a glorious voice but no real identification with the role. She is due to sing at the Metropolitan Opera this winter. My guess is that she will create a sensation as Isolde.

A very large number of concerto recordings has hit the market more or less simultaneously. The most interesting is a Victor disc of the N.B.C. Symphony broadcast of April 25th, 1943. Toscanini conducts, Vladimir Horowitz plays the Tchaikovsky B flat minor. This disc, of course, is not to be confused with the famous old 78-r.p.m. recording. It is much better, and this despite a momentary lapse in the slow movement (just before the prestissimo) where piano and orchestra go slightly different ways. Other pianists have brought to the concerto a more balanced approach, but none presents this fiendish mixture of suppressed tension, blazing virtuosity and sheer excitement. It's a very thrilling performance and must be accepted for what it is.

The performances of the Mendelssohn Violin Concerto offer a comparison between Jascha Heifetz and Isaac Stern. Heifetz (Victor) couples the Mendelssohn with the Prokofiev G minor, and the orchestra is the Boston Symphony conducted by Charles Munch. Stern (Columbia) has the Tchaikovsky Concerto in D on the other side; he plays with the Philadelphia Orchestra led by Eugene Ormandy. What a difference in these conceptions of the Mendelssohn! Stern is serious, a little objective, determined never to let technique take the upper hand. As a result, his playing, beautiful as it is, sounds a little reserved. Heifetz, who apparently will play no more in public, brings a much more brilliant approach to the music. There is absolutely no diminution in his power, and his musical viewpoint stresses the instrument over the score, something Stern is determined to avoid. For instrumental command, Heifetz still has no equal among violinists. He is just at home in the Prokofiev as in the Mendelssohn; it is "his" concerto, for he made the first recording of it in the 1940's and has been identified with it ever since.

Columbia has another fine violinist, Zino Francescatti, in a pair of Mozart concertos —Nos. 3 in G and 4 in D, with the Columbia Symphony conducted by Bruno Walter. Francescatti gives smooth, refined readings; he is one of the most elegant of violinists. Columbia also has presented two pianists this month. One is Robert Casadesus, in a coupling, with Ormandy and the Philadelphia, of Franck's Symphonic Variations and D'Indy's *Symphony on a French Mountain Air*. Both of these pieces are specialties of Casadesus; he has recorded them before and his Gallic style suite the music admirably. The other pianist is a Columbia newcomer, young Philippe Entremont, who previously has recorded for Epic and Concert Hall. Entremont is a Frenchman now in his middle twenties, and he is a big talent. In both of the Liszt piano concertos (Ormandy and Philadelphia supporting) he brings a free, romantic approach buttressed by a very big technique. Of the two concertos, the A major is the better-realised conception, and it has authentic sweep; but most pianists would be proud to play the E flat as well as Entremont does.

Less interesting is an Epic disc in which Leon Fleisher plays the Beethoven G major and Mozart's No. 25 in C, with George Szell and the Cleveland Orchestra. Fleisher is an accurate pianist, but on this disc he does not reveal much depth or personality. In another Beethoven concerto, No. 2 in B flat, the pianist is Robert Goldsand and the record company is Urania. Carl Bamberger leads the Frankfurt Opera Orchestra on this disc. Goldsand is a fine artist, and his execution of the concerto is on a par with that of pianists with much more famous names. His approach is rather strict, but the security of his playing and the vitality of his musical ideas combine to make a remarkably convincing exposition of the early Beethoven work.

THE COMPOSER AS CONDUCTOR

PETER GRIMES IN STEREO

By ERIC SMITH

The author is a member of the Classical Artists and Repertoire Department of the Decca Record Company. *A review of "Peter Grimes" appears on page 188 of this issue.*

THE opportunity of working with the composer himself on the recording of a major work comes our way all too rarely. This, I suppose, is partly because few really important works are written these days, and also because the record companies rarely obtain sales large enough to cover the cost of recording contemporary music. So we were all especially pleased with the prospect of recording *Peter Grimes*.

Benjamin Britten had never conducted *Peter Grimes* before. Unlike some distinguished contemporary composers, who might have good cause to be, he is extremely modest about his conducting. (When he came to conducting the Round in the second scene, he said he wished he had not written it in 7/4 time!) But singers and orchestra had nothing but praise for the clarity of his beat and for his inspiration which led them all to give their best possible performance. In playbacks he, for his part, would express delighted astonishment at some particularly beautiful singing or playing and give all the credit to the artists concerned. Though one should not be conscious of all our difficulties when listening to the record, you can imagine the problems of ensemble and balance produced by a large orchestra, mobile soloists and chorus, off-stage chorus, off-stage band, church bells, shutting doors, a foghorn, wind machines, and a small boy producing an anguished scream on (or very nearly on) top C. On the technical side we were particularly grateful for



Listening to a playback are (seated left to right) Peter Pears, Claire Watson, Benjamin Britten and Eric Smith. Members of the orchestra and recording staff are in the background.

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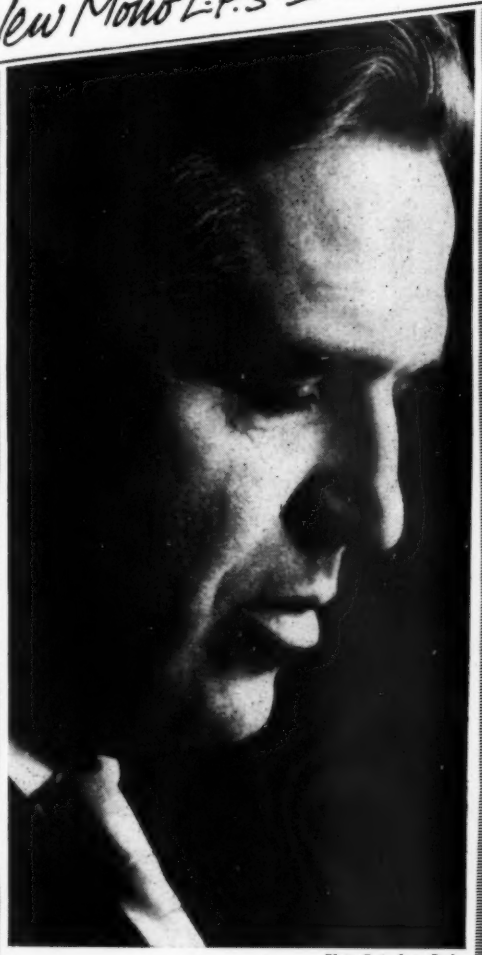


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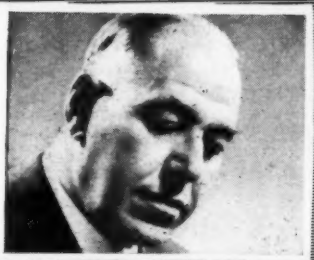


Photo: Erich Auerbach



EMIL GILELS
with the Paris Conservatoire Orchestra conducted by André Vandernoot
Beethoven Concertos: No. 1 in C; No. 2 in B flat
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LOVRO VON MATACIC
conducting the Philharmonia Orchestra
Scheherazade—Symphonic Suite—*Rimsky-Korsakov*
33CX1636 (MONO)
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JANOS STARKER
with the Philharmonia Orchestra conducted by Carlo Maria Giulini
Concerto in D—*Haydn*
Concerto in B flat—*Boccherini*
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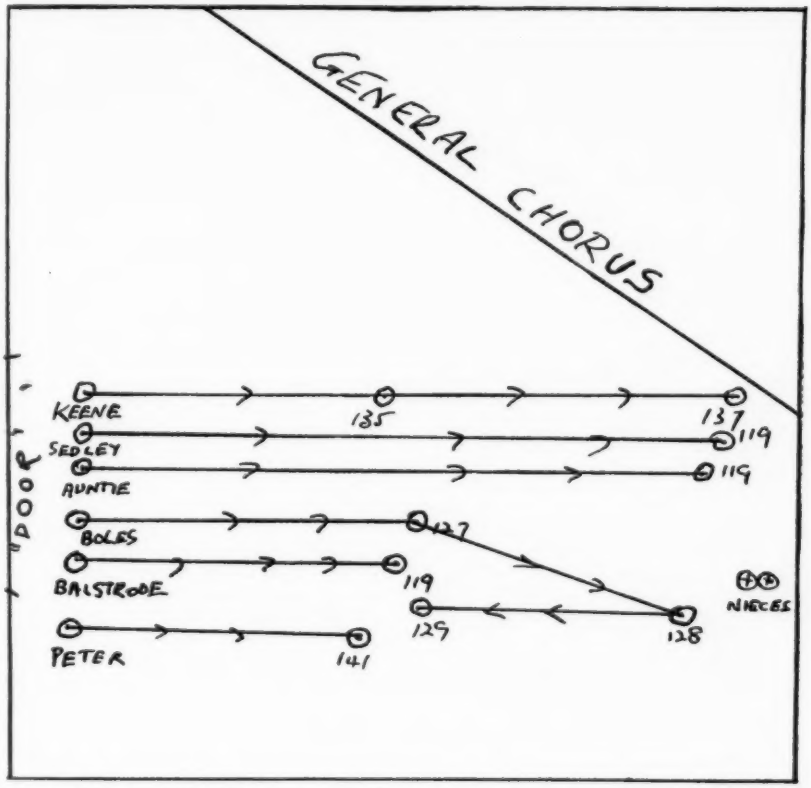
Benjamin Britten's helpfulness and humour and objectivity in regard to practical problems, which must sometimes be difficult when one is so intimately involved in the music as both composer and conductor. Probably most great composers have this critical, realistic side to their nature.

The cast was that of the excellent recent Covent Garden production with the one major exception of the part of Ellen Orford which is sung on the record by the American soprano, Claire Watson. She brought to it the beauty of tone and above all the dramatic intensity with which she has sung major roles in many opera houses. (One small problem, incidentally, was to make a Suffolk village out of Americans, South Africans and Welshmen; but I think that before the end of the recording all the artists felt quite East Anglian!) The illusion we wish you to have when listening to a stereophonic opera is that of being in an expensive stalls seat—with your eyes closed. With *Peter Grimes* we did consider abandoning this illusion for the illusion of the actual setting of the drama. The opera was conceived and partly planned when the composer read Crabbe's long poem "The Borough" while zig-zagging across the U-boat haunted Atlantic in 1942; it is not surprising that the sea in all its moods is present in the score. It was very tempting to introduce into the recording the sound of the sea, of shingle and presumably the inevitable seagull, especially in the scene where Peter walks off in silence to push his boat out to sea and drown himself. But this sort of realism might have been very disturbing if the sound of the sea and the shingle had not been kept up in all the open-air scenes of the opera. It was soon realised that the music itself sufficiently conjured up the presence of the sea (or, for example, the capstan represented by the clicking xylophone) and that we must avoid producing something like a radio play with incidental music and sound effects. So we decided to content ourselves with taking the listener to Covent Garden rather than the beach at Aldeburgh.

There are, however, two reasons why we sometimes depart a little from the illusion of the theatre. First the "blind" listener must be helped to understand what is happening on the stage. John Culshaw writing in the March issue of THE GRAMOPHONE, mentioned the difficulty of producing the sound of the building-up of the Niebelungen hoard in front of Freia—a sound that is in itself of no importance on the stage. But Wagner's gods at least have no doors to shut; in the second scene of *Peter Grimes* the sound of the door shutting is really important. Again sound effects sometimes have to be exaggerated so that the listener will realise that he is not merely hearing the accidental upsetting of a music stand; thus, when Balstrode in the score "quickly overpowers" the drunken Boles, we made their struggle into a small wrestling match. The turning of keys in the second act of *The Marriage of Figaro*, which we recently recorded stereophonically for R.C.A., is another



Benjamin Britten conducts



The chart above is reproduced from the recording plans by John Culshaw. The following text appears above the chart. "ACT 1, SCENE 2, PART ONE (VS pp. 118-144). Inside the Boar. Door on extreme left. Bar at right back. Entire scene imagined aurally in terms of constant movement away from the door and the storm raging outside. All first entries sung from left moving eventually to right with the exception of the Nieces who remain right throughout. Boles moves centre p. 129 for his clash with Balstrode. Chorus remains right throughout, establishing right bias to throw Peter's entry (left) into highest relief. Suggest Peter moves to centre at least by his cue 'Who, who, who', p. 141. NOTES.—Wind machine required extreme left whenever door is opened. The cues are all in the score. P. 121 window shutters blow open. P. 129, I do not feel we need to hear Boles hit Balstrode as this is conveyed in the orchestra".

instance of the importance of sound effects on records, which may be unnecessary in the theatre.

Our other reason for departing from the stage illusion is that we sometimes think that we can improve on the sound of the theatre (which is a small compensation for losing all the visual element of opera). You may remember the sound of Alberich's voice in the recording of *Das Rheingold* where he is made invisible and in an uncanny way ubiquitous by the Tarnhelm. In the same way we emphasised the supernatural quality of the voices of Grimes's pursuers in the fog: they are less the threatening voices of the villagers hunting for the public enemy than the fancies of his crazed mind. At times the beauty and softness of their singing makes them almost appear to be sirens lulling him to his death and preparing for the outcome of that haunting scene.

Now what about the stereophonic sound as such with its illusion of "solidity"—which is what the word means? I sometimes suspect that many listeners (or their equipment) are not perfectly attuned to the stereo effect of placing and movement. They have been known to praise the vivid stage sense of a "production", in productions where in fact the singers stood in front of one microphone throughout and were sometimes even supposed to be kissing or slapping characters yards away from them. Even today, I believe some "stereophonic" operas are recorded in which the singers stand in "tents" while their voices are shifted or faded by electronic means. But we have found that if a singer is supposed to sound as if he is moving, he must really move. In *Peter Grimes* even the chorus exits were real exits—no easy thing with the small doors of the Walthamstow Town Hall stage. For one thing, the artists themselves will, unconsciously perhaps, put more drama into their performance when working in something like theatre conditions. I well remember the first opera recordings in which we attempted a full-scale operatic production, because it was my task to chase droves of Valkyries across the stage at given moments. In fact, the monophonic version of Act 3 of *Die Walküre*, which came out months before the release of stereophonic records, was especially praised for its unusually dramatic atmosphere. So, monophonic records gained from the productions which were principally devised for the stereophonic medium. Nevertheless, the advantages of the stereophonic sound are enormous: you have only to listen to the clarity of the big ensemble numbers to realise this. Note also some other instances where the stereophonic sound underlines the drama: Peter's loneliness in the Court scene or again at Auntie's, where the inhabitants of the Borough are massed on the opposite side of the stage. See how vividly the scene is set at the beginning of the last Act, with the merry-making up at Auntie's, with Mrs. Sedley lurking in the shadows of the boats, while Justice Swallow is chasing the nieces about and calling on them to "assign their



Act 1, *Peter's voice is about to be heard calling for someone to give him a hand with the boat. The "chessboard" on which the artists move is clearly seen.*

prettiness to him". Long before the recording began the stereophonic production was thoroughly planned. We went down to Aldeburgh, which is not only the home of Benjamin Britten but also the original "Borough" of the opera. There you can see the Moot Hall (where the Court is held), the Inn (Auntie's), the Church and the beach with fishing boats, very much as in the sets of the outdoor scenes of the opera. And there with the composer we discussed every point of movement on the stage, and how to get all the sounds just right—the crowd in the Court scene, the wind howling outside Auntie's, the changing sound of Peter's voice when he goes across the room to look out over the cliff. A series of about 25 plans was then produced to cover the whole opera for all stage movements and all special effects. You can see a specimen page reproduced here. Since recording is largely an empirical science, these plans were sometimes amended on the session; but they were the basis of our work.

A stereophonic production is usually a simplification of a theatre production; too many small movements could cause confusion in the listener's mind. Since one is conscious of a singer's position only while he is singing, important movements must be made while actually singing—an idea that is not always popular with artists. On the photograph taken during a session you will see that the stage is covered by a diagram which allows the producer to move the singers rather like chessmen—for instance, "at the top of P. 200 move slowly to A 5". There are music stands of course, since *Peter Grimes* is a heavy vocal score, but no one is allowed to remain by one stand for very long.

We would record a whole scene or a major section of a scene in one go. Our happiest moments were those when an entire scene was successful not only in conveying all the drama but in being without the small mistakes which are picked on so much more in recordings than in live performances and which necessitate the repeat of small separate sections. The entire Prologue in Court, as you will hear it on the record, is one recording. I shall long remember the recording of Peter Pears in the Mad Scene on our last session, which made on the hearers in the studio and in the recording room an emotional impression that does not perhaps arise too often on recording sessions.

Why do we not record more actual theatre performances? The acoustics of Covent Garden were tried with a view to recording *Peter Grimes* but found unsuitable for our purpose. One can achieve far more directional effect and clarity in the studio, where we have complete freedom in the placing of microphones and singers.

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You may notice some variations in the text from the published version. These were mostly made over the years for reasons of sound and suitability for singing. One small change concerns the Rector, who had become something of a figure of fun in recent productions (his mention in Court produced laughter). But, as the composer pointed out, Mr. Adams is a good if rather weak man; and I think that the beautiful "Good-night" Aria sufficiently shows us that he is not a comic character. The other change concerns that nebulous (non-singing) character, the Doctor. In the original draft, the composer tells me, it was intended to have Crabbe himself, who was at one time a doctor or apothecary, as a constant witness and narrator. But narrators have little scope in opera (the Governess in *The Turn of The Screw* is a different matter because she takes an important part in the action) and gradually Crabbe's part became quite insignificant. In addition it was pointed out that the opera was set in a period after Crabbe's death. So the Doctor became Dr. Thorpe. When it came to the recording, Benjamin Britten thought, in gratitude, perhaps, to his original inspiration, that Crabbe should be in it after all. And as composers can do these things without being attacked by sticklers for faithfulness to the "Urtext", Dr. Crabbe returned to the Borough.

Finally, these are the three most important factors that make this, as I think, an intensely musical and dramatic recording. First, the advantage—perhaps too rare in recording—that we were able to take an existing stage production with nearly all its members; for nearly all singers will give a deeper and fuller account of a part which they have already played on the stage, and much the same applies to chorus and orchestra. In fact, Peter Pears and Owen Brannigan had taken part in the first performance and in very many since then. The second advantage is the extra vividness and clarity conferred by stereophonic sound and the "stage" production, with which we had been experimenting in recent years. But above all it was the direction and inspiration of Benjamin Britten himself which will ensure an important place for this set wherever opera is treasured.

ORCHESTRAL PROFILE

THE PRO ARTE ORCHESTRA

By JOSEPH E. POTTS

THERE are many unfamiliar names of orchestras on gramophone records these days; some, as most people are aware, are names of convenience hiding the true identities of orchestras that are well known by their rightful names and others are merely names given to ad-hoc orchestras which are assembled specially for recording sessions and have no other corporate existence. Some gramophiles may have wondered whether the name Pro Arte Orchestra, which has been appearing on records for some time now, belongs to one of these categories. It does not. It is the name of an ensemble which was brought into existence in 1955 and which, apart from its recordings, has given numerous public concerts, has been seen on B.B.C. Television, and in April this year appeared at the Pergolesi Festival in Zurich.

It was formed as a limited company under the chairmanship of Eugene Cruft, former leader of the B.B.C. Symphony Orchestra's double basses, with Archie Camden (bassoon) and Antony English (violin) among its directors—each of these three leading their respective sections in the new orchestra—and with its members, all well-known orchestral players, as shareholders. Its purpose, according to a bulletin issued to the Press at the time, was "to give performances of the finest of the lighter classics in orchestral music", and it aimed at the highest standards of performance. It first appeared in public at the Royal Festival Hall under Sir Malcolm Sargent on October 21st, 1955 with a programme consisting of a Rossini overture, Schubert's "*Unfinished*" *Symphony*, Lalo's *Symphonie Espagnole*, Falla's *Three Cornered Hat Suite*, and items by Johann Strauss and Chabrier, giving "sparkling performances" according to one critic, who added that the new orchestra was composed of "seasoned professionals, most of whose faces were familiar".

This latest statement is understandable, for apart from the three already named there were, to mention but a few of those in its ranks, such well-known figures to concert goers as Albert Chasey (principal second violin), Cecil Aronowitz (principal viola), Francisco Gabarro (principal 'cello), John Walton (double-bass), Richard Adeney (flute), Peter Graeme (oboe), Edward Selwyn (cor anglais), Gervase de Peyer (clarinet), Alan Civil (horn), Denis Egan and Sidney Ellison (trumpets), Alfred Flaszynski (trombone), and Stephen Whittaker (timpani). Since 1955 there have been some changes in the orchestra, and among those who have joined it are Raymond Cohen (its present leader), Willem de Mont ('cello) and Edmund Chapman (horn).

Although it has continued from time to time to appear in the concert hall most of its time has so far been spent in the recording studios. For H.M.V. its work has included *The Beggar's Opera*, *The Mikado*, *H.M.S. Pinafore*, and *The Yeomen of the Guard*, all conducted by Sargent, the Bach four-harpsichord concerto under Boris Ord, and 'cello concertos by Boccherini and Haydn under Previtali. For Columbia it has recorded Saint-Saëns's *Introduction and Rondo Capriccioso* and the violin concertos of Beethoven and Tchaikovsky under Schüchter with Igor Oistrakh as soloist. In December 1956 it signed a three-year contract with Pye-Nixa for whom it has already recorded works by Richard Arnell, John Addison and Alan Rawsthorne (all conducted by their composers) as well as others by Prokofiev, Sullivan, Gershwin, Smetana, Weinberger, and Schumann under various conductors including Sir Eugene Goossens.

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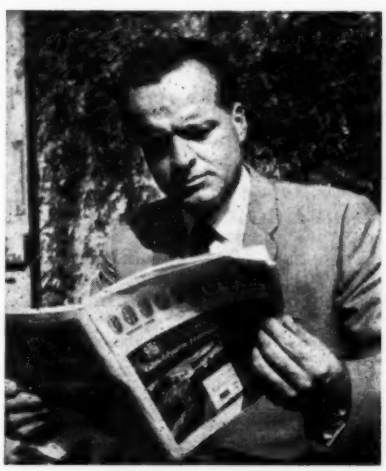
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The Drama and Narrative index includes all prose and poetry readings, sketches and variety items and documentary recordings.

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The camera of Ken Palmer catches Carmen Dragon digesting the August issue of "The Gramophone". An impression of Dragon, by Nicholas Boyle, appears on page 197.

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ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE . TREVOR HARVEY . PHILIP HOPE-WALLACE
MALCOLM MACDONALD . WILLIAM S. MANN . JEREMY NOBLE
ANDREW PORTER . ALEC ROBERTSON LIONEL SALTER . DENIS STEVENS



★ *indicates a stereophonic recording*

ORCHESTRAL

★BARTOK. Violin Concerto. Isaac Stern (violin), **New York Philharmonic Orchestra** conducted by **Leonard Bernstein.** Fontana Stereo SCFL106 (12 in., 30s. plus 9s. 9d. P.T.). Mono CFL1031 (4/59).

In reviewing the mono version of this recording last April, L.S. referred to "an excellent perspective of violin and orchestra, and the right compromise between clarity and warmth". I should like to be able to agree with him, but to my mind the details of the orchestral part are not as clear as they could and should be. This applies to the mono version, and, more disappointingly, to the stereo version as well. The cause is obvious. Someone believes that people buy records of violin concertos in order to listen to violinists and not to music (is this really true of the Bartók?), and so the soloist's contribution to the proceedings is artificially "highlighted". Skilful microphone-placing and some discreet balance adjustments ensure that even the most unmusical listener shall always be able to follow what the soloist is doing. In certain concertos this does little harm; if the texture of the music is simple enough, imagination can easily restore the correct balance. But Bartók's violin concerto is not such a work, and I for one resent having to strain to hear counter-melodies (and sometimes even principal melodies) which the engineers have decided to subordinate to Mr. Stern's admirable fiddling.

Sometimes the engineers seem to become aware for a moment of the problems they have created for themselves, and eagerly compensate for some obscurity of their own devising. Thus several harp passages assume a quite unnatural clarity in the present record, presumably because they would not have emerged from the orchestral texture at all without special treatment. But in general, a score (Boosey and Hawkes) is still a necessity for the listener who really wants to follow the musical argument, just as it was with the earlier recordings. For of course the present version is by no means alone in not giving us a really natural balance of soloist and orchestra—in fact, it is better than most of its rivals, but it is still not good enough. As it is, I cannot feel that the stereo version of this record represents any significant gain in realism over the mono one. J.N.

BEETHOVEN. (*a*) **Symphony No. 1 in C major, Op. 21.** (*b*) **Egmont Incidental Music, Op. 84,** complete. (*a*) **Vienna Musikgesellschaft Orchestra,** (*b*) **Südwestfunk Orchestra,** with **Friederike Sailer** (soprano), **Peter Mosbacher** (narrator). Both conducted by **Eduard van Remoortel.** Vox Mono PL10870 (12 in., 30s. plus 9s. 9d. P.T.).

A great deal of fine music went into the nine numbers which form Beethoven's incidental music to Goethe's *Egmont*, and as far as I can see this is the first time they've all been available on disc in this country. Apart from the Overture and Clärchen's two songs and her death scene (which form Klemperer's fill-up to the Ninth Symphony), there are four interludes, a melodrama, and the final Victory Symphony which is the same as the coda to the overture. The first two interludes are splendid Beethoven, the third one perhaps a shade less enthralling out of context—it is based on the "Glücklich allein ist die Seele die liebt" section of the preceding song, and then goes into one of Beethoven's official marches, in C major with a more individual C minor trio. The fourth interlude is impressive again. The melodrama takes place in the condemned cell where Egmont awaits execution and has a sublime vision of Freedom, in D major.

Well worth having on record; but what a pity, then, to abbreviate the numbers in

order to leave room for the first symphony which most Beethovenites have already got. The cuts are sometimes unimportant or repetitive; but it is formally unsatisfactory to end a march and trio before the march reprise, and the first entr'acte at the first time bar, in the dominant, when there is a coda which ends in the tonic. Friederike Sailer has a pretty, slightly soubrettish voice, and clear enunciation in her two songs; she is rather too close to the microphone. The speaker, who takes the part of Egmont, is not a story-teller as the details imply; but hearing him in the melodrama you might be deceived, for he seems to be reading a company report in a swimming bath. His final speech is shorter than that printed on the sleeve (useful notes with texts in German and English, and a beautiful portrait of Egmont —is it really the same one? He looks so venerable), but for once this is no serious loss.

An earlier Beethoven record by Remoortel was highly praised. He takes a Young Lion view of the first symphony, which is invigorating and stylistically feasible. But his views on rhythm, and particularly accompanying patterns, are rather humdrum, and the orchestral playing in *Egmont* is only so-so. The sound of the orchestra is shallow and edgy if you compare the overture or Clärchen's death with the Philharmonia/Klemperer versions. By placing the C major Symphony after the Victory Symphony which ends *Egmont*, a different meaning is given to the first two chords of the former—or is it the right meaning? We are used to thinking that the first symphony starts from C major and moves into F at once. Here the opening cadence reflects the F major ending of *Egmont* and so suggests that the full-length symphony begins in F and eventually gets back to C major. A nice point of musical pedantry. W.S.M.

★**BEETHOVEN. (*a*) Symphony No. 2 in D major, Op. 36. (*b*) Overtures:** The Ruins of Athens; The Creatures of Prometheus. (*a*) **Berlin Philharmonic Orchestra, (*b*) Bavarian Radio Symphony Orchestra,** both conducted by **Eugen Jochum.** D.G.G. Stereo SLPM136019 (12 in., 30s. plus 9s. 9d. P.T.).

These are two superb orchestras playing glorious music in acoustically impressive surroundings—the symphony was recorded in the Jesus-Christus Church in Berlin, the overtures in the Hercules Hall at Munich.

Nevertheless, they are not performances that I would choose to live with. I am astonished by the consistency with which Jochum makes Beethoven's music sound unlike Beethoven—like Mendelssohn or Weber at times, and at other times like no composer I can identify. He does so partly by tempo and phrasing, partly with a rhythmic articulation that lapses from extreme rigidity into unsteadiness without a moment's warning, and partly by a capricious balance of sound which spotlights all the higher instruments and leaves the bass line more or less to make its own way. D.G.G. have connived at this, perhaps unintentionally, by seeking to add melodic clarity to the spacious, swimming-bath acoustics of the church; what happens is that the principal woodwinds are very clear, and separated meticulously, but without any harmonious blend. That may be too strong: there are, indeed, moments when for four bars or so Jochum achieves a characteristic Beethoven sonority and texture—but they are few; one of them is the start of the coda of the finale. The slow introduction drags; the Allegro is too fast for semiquaver clarity; the Andante is without charm; the Scherzo sounds too slow, because it is paced to fit the trio (an unnecessary precaution). The finale is breezy but not clear or steady.

The same zeal to achieve novel, different performances marks the two overtures. Here the orchestra seems closer at hand, and the sound has more body and less brilliance than with the Berliners. But the performances are still Beethoven for the man who doesn't like Beethoven. I hesitate to suggest that they are for the man who doesn't like music. W.S.M.

BEETHOVEN. Symphony No. 4 in B flat major, Op. 60. Coriolan Overture, Op. 62. Suisse Romande Orchestra conducted by **Ernest Ansermet.** Decca Mono LXT5507; ★Stereo SXL2116 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

I played these two versions immediately after Jochum's account of the second symphony, and the immediate reaction (confirmed on repetition) was surprise that a German should understand Beethoven less clearly than a French Swiss. Notwithstanding Ansermet's reputation for elegance and neatness and a special gift for the French Impressionist composers and the Russian nationalists, he interprets Beethoven 4 with grandeur and authority and perfect spontaneity. His earlier record of the fifth symphony was less successful, and it may be that he finds himself at home with the more Haydnesque Beethoven—though he doesn't attempt to under-emphasize the bigness and great heart of the fourth symphony. Very occasionally the rhythm or the phrasing or the accentuation doesn't fall in place with the rest (first movement, pulse of codetta group, first limb; second movement, basic rhythm sometimes slackens into triplets, and *sforzandi* are weak; finale, coda not very lively), but these are minutiae beside the strength and perception of the interpretation as a whole. The orchestra plays robustly; timpani are sharp at the end of the Adagio, and first oboe sounds rather querulous in the Trio of the third movement. The stereo recording is very "bassy", the mono version all right in this, but the strings sound steely. In both versions the violins tend to swim at the start of the second movement. Ansermet repeats the expositions of the outer movements.

It's generous to offer a fill-up, in one sense. In another frame of mind, wouldn't customers have preferred the symphony by itself, at a lower price? Ansermet's reading of *Coriolan* is fine, except for a clumsy *accelerando* in the transition to the second subject. The attack and chording, and the shaping of the overture otherwise, are all impressive, and the vividness of the drums is particularly striking. W.S.M.

★**BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Vienna Symphony Orchestra** conducted by **Antal Dorati.** Fontana Stereo SCFL104 (12 in., 30s. plus 9s. 9d. P.T.).

Philharmonia, Klemperer (10/58) SAX2260

Dorati gives, as one would expect, an eminently literal, unaffected reading of this symphony. The accuracy of detail that is such an advantage in his recordings of twentieth-century scores is just as much in evidence here—he is one of the few conductors who really cares when notes stop as well as when they begin. What is more, the energetic tension that makes his Haydn performances sound a little overcharged is perfectly in keeping with Beethoven; nor is this symphony an exception to the rule, for although it is more relaxed in *mood* than, say, the Fifth or the Seventh, its *style* is just as taut. Many conductors, particularly German ones, take Beethoven's programmatic titles ("Scene at the Brook", "Shepherds' Hymn of Thanksgiving" and so forth) as an excuse to wallow, but in fact the *Pastoral* needs just as strictly "symphonic" handling as any other of Beethoven's symphonies.

What lets this record down is in the first place the inadequacy of the orchestra, and in the second the quality of the recording, which is quite out of keeping with the style of the performance. While Dorati is trying to bring the score out into the clear light of day the acoustic (and whether the hall or the engineers are to blame I simply don't know) seems determined to veil it in obscurity. There is a remarkable lack of top for what I imagine to be a recent recording; to take an early example, the flute twiddles at bars 42 and 46-52 of the first movement are barely audible, and altogether the wind instruments lack definition. However they are clear enough for us to be able to hear that the first-desk players of the Vienna Symphony Orchestra cannot compare with their opposite numbers in the Philharmonia; they get through the notes adequately enough, but lend them none of the spontaneous magic that we can hear on the Klemperer disc noted above. Nor have the strings anything like the same tonal beauty or capacity for unanimous phrasing.

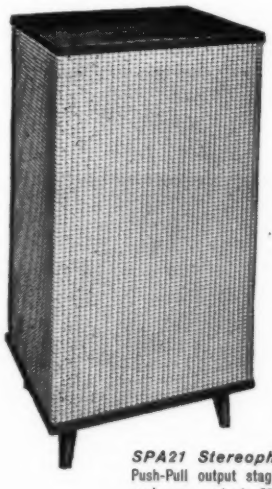
In spite of all this, however, the Klemperer version doesn't seem to me an absolutely clear recommendation. Admirable as so many things about it are—both points of detail and control of the over-all structure—Klemperer's tempi for the first and third movements are so lethargic that I for one should be increasingly irritated every time I listened to them. Beautiful as the playing is I simply don't believe that this was what Beethoven meant; half the physical impact of the music seems to be lost. If you can put up with this (and also with the poor

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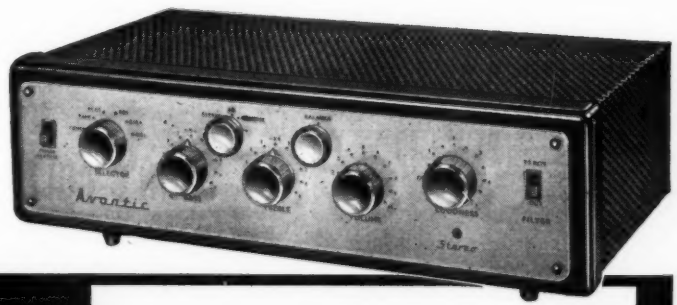
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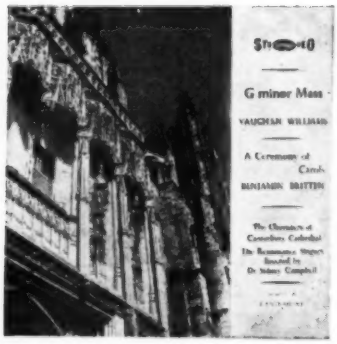
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definition of the bass register—e.g., the pizzicato underpinning of the second movement) then the Klemperer is an absolutely safe recommendation. Otherwise, if you want the *Pastoral* on stereo it would seem sensible to wait until there is more of a choice. J.N.

BEETHOVEN. Symphony No. 7 in A major, Op. 92. Paris Conservatoire Orchestra conducted by **Carl Schuricht.** H.M.V. Mono ALP1707 (12 in., 30s. plus 9s. 9d. P.T.).

Not a very competitive version of this symphony. It's quick (and a trifle sharp but that's presumably French pitch) and light-weight in sound, needing a good deal of bass boost, strongly rhythmical but often not clearly articulated, so that important short notes are inaudible. There are also six bars inaudible in the development of the first movement (35-41 bars after the double bar); but I am told that later pressings will include them. The whole intention is evidently a no-nonsense view (end of the Allegretto absolutely *senza rit*, trio of scherzo no dawdling at all even for the sake of the rhythm, second subject of finale almost quicker than the first). In a way this is salutary, and some collectors may like it, but it doesn't spell Beethoven to me. W.S.M.

BEETHOVEN. Symphony No. 9 in D minor, Op. 125, "Choral". Irmgard Seefried (soprano), **Maureen Forrester** (contralto), **Ernst Häfliger** (tenor), **Dietrich Fischer-Dieskau** (baritone), **Choir of St. Hedwig's Cathedral, Berlin. Overtures:** Egmont, Op. 84; Leonora No. 3, Op. 111. All with the **Berlin Philharmonic Orchestra** conducted by **Ferenc Fricsay.** D.G.G. Mono LPM18512-3 (two 12 in., 60s. plus 19s. 6d. P.T.). Available only in presentation box with analytical notes, price 8s. 6d. Stereo: SLPM138002-3 (5/59).

Kleiber	(10/52) (R) LXT5362-3
Toscanini	(4/58) (7/58) (R)RB16106-7
Otterloo	(4/55) (9/58) (R)SBL5227
Furtwangler	(11/55) ALP1286-7
Karajan	(11/56) 33CX1391-2
Horenstein	(4/57) PL10000
Boehm	(4/58) CFL1011
Klemperer	(11/58) 33CX1574-5
Walter	(5/59) ABL3244

I was not particularly impressed by the stereo sound of this performance but I admitted at the time that my disappointment might have been exaggerated by expecting so much of the first stereo Ninth. Now here is the mono version and it must fairly be compared with its many other competitors.

My views, both on performance and recording, are a little modified but they are not really changed. Fricsay's reading of the first two movements seems to me first-rate and he is supported by equally fine playing by the Berlin Philharmonic Orchestra. His approach to the slow movement is in places too emotional for me—the treatment of the second subject, for instance; as I said before, the beauty of this music is above and beyond our earthly romantic emotions.

It was at the finale that I expected such a revelation of stereo sound and was so disappointed; as mono sound, however, this is acceptable and it is in general equal to the best standards of today. I am still not greatly impressed by what I hear towards the end of this side but I now think the fault is due more to the conductor, for he drives his forces along so that they have little chance of making anything very articulate of it all.

There is an outstanding quartet of soloists, led off by Fischer-Dieskau in very fine form, and some vital chorus work, though their words do not bite as they should. The records, completed by good performances of the two familiar overtures, are still only available in a "presentation box", complete with a "souvenir of the show, sir?" booklet of notes, the same extravagant and glossy affair as before, except that on the inside back cover they have now printed the text of the choral finale.

But, to return to finance. Whatever the merits of this presentation of the Choral Symphony, you have to pay £4 8s. 0d. for it. You can buy the efforts of a certain quite adequate Beethoven conductor called Klemperer for less than £4, for which money you will also get some much less hackneyed Beethoven, part of the *Egmont* incidental music. And if this is too expensive for you, for only 39s. 9d. you can buy performances by Horenstein and Bruno Walter which, to put it mildly, are by no means bad bargains. T.H.

BEETHOVEN. Piano Concertos. No. 1 in C major, Op. 15: No. 2 in B flat major, Op. 19. **Emil Gilels** (piano), **Paris Conservatoire Orchestra** conducted by **André Vandernoot.** Columbia Mono 33CX1667 (12 in., 30s. plus 9s. 9d. P.T.).

This is the first time that anybody has tried coupling Beethoven's two post-Mozartian piano concertos, the two least popular ones if you like. Usually No. 2 goes with No. 4, though Wührer has it with No. 3; No. 1 has various couplings, none of them one of the concertos. It's a sensible coupling, and Gilels plays sprucely, with address but not too much heaviness, on a fairly light-toned piano that suits the music nicely; he is particularly successful in the finale of No. 2. Vandernoot's accompaniments are too woolly and heavy (the B flat concerto comes off slightly better, though the first movement ritornello is absurdly slow, *senza brio*), and the woodwind are balanced disadvantageously against strings or piano. Gilels plays Beethoven's cadenzas; in the C major first movement he selects the second of the three that the composer wrote. My only complaint about his playing, really, is that often he plays what's written without having understood what it means: for example, the pause mark in that cadenza, and the various occasions when the left hand doubles the orchestral basses while the right hand is silent. That, and a sensation that Gilels's readings are not really revelations—as Solomon's are, for instance. W.S.M.

BEETHOVEN. Piano Concerto No. 3 in C minor, Op. 37. Rudolf Firkusny (piano), **Philharmonia Orchestra** conducted by **Walter Susskind.** Capitol Mono P8468 (12 in., 30s. plus 9s. 9d. P.T.).

Backhaus, V.P.O., Boehm	(2/51) (R)LXT5353
Gilels, Paris Cons., Cluytens	(11/54) 33CX1185
Fischer, Philh., Fischer	(2/55) BLP1068
Kempff, Berlin P.O., Kempen	(12/55) DGM18130
Wuehrer, Stuttgart P.M., Davisson	(5/57) PL9570
Rubinstein, N.Y.S.A., Krips	(12/57) RB16043
Yankoff, Hamburg R.O., Schmidt-Isserstedt	(5/58) PM 1051
Serkin, Philadelphia, Ormandy	(5/58) ABR4062
Solomon, Philh., Menges	(7/58) ALP1546
Arrau, Philadelphia, Ormandy	(12/53) (11/58) (R)SBR6252
Arrau, Philh., Galliera	(2/59) 33CX1616
Katchen, L.S.O., Gamba	(5/59) LXT5500

The thirteen current recordings of this concerto are readily divisible into sheep and goats: Firkusny is one of the sheep. Pleasant to say so, but the sheep are a numerous flock. His playing is neat and stylish, more classic than romantic; he takes the first movement at a good pace, not quite as quick as Serkin, but quicker than Arrau or Katchen or Solomon. Nevertheless I enjoyed his playing, most keenly in the finale which is strong and good-humoured and elegant all at once; the first movement is a trifle lacking in tension and excitement, and the expansive pace of the Adagio isn't quite steadily sustained. The recording is rather low in level and subfusc in timbre; there are two little grumbles—some notes are almost inaudible (e.g., the left-hand arpeggio figure at bar 223 of the first movement and correspondingly), and Susskind disregards Firkusny's long interpretation of the second appoggiatura in the theme of the finale. These would annoy me on repeated hearing.

It's an expensive version by comparison with some others: Katchen offers a delightful unattached rondo, Arrau the *Lebewohl* sonata, Solomon the Op. 54 sonata, Wührer the whole of the second concerto(!). Several others are ten-inch discs. The ones just named are all particularly successful: Katchen excels in the slow movement (elsewhere there are rhythmic weaknesses); Arrau's reading is consistently fine, though dully accompanied, and some of his accents and emphasis sound exaggerated—this is the new Arrau set, not the Philips ten-inch which was rather stodgy and shrill; Solomon (who plays Clara Schumann's cadenza) gives a superbly sensitive performance, rather hard in timbre though; Wührer is airlessly recorded but plays with thorough understanding. Serkin's interpretation seems lacking poetry to me, but I note that T.H. admires its vigour and musicianliness (many men, many minds). On the other hand I have a very soft spot for Edwin Fisher's loving account, with all its messy moments and terrible cadenza. All the others are more or less goats, with more or less redeeming features; Rubinstein's forward-moving treatment of the Adagio will appeal to people who are tired of the impression that the pianist has gone to sleep after playing the first chord, and there are touches of irresistible savour here and there, though the sound is biscuit-tinny to a degree. Kempff's cadenza to the first movement starts disconcertingly with an

inversion of the first subject. These two versions are expensive investments. Firkusny, that reminds me, plays Beethoven's cadenza. W.S.M.

BEETHOVEN. Piano Concerto No. 5 in E flat major, Op. 73, "Emperor". Claudio Arrau (piano), **Philharmonia Orchestra** conducted by **Alceo Galliera.** Columbia Mono 33CX1653 (12in., 30s. plus 9s. 9d. P.T.).

Gieseking, Philh., Karajan (10/52) 33CX1010
Fischer, Philh., Furtwangler (6/53) ALP1051
Backhaus, V.P.O., Krauss (1/54) (R)LXT5355
Badura-Skoda, Vienna Op., Scherchen (7/54) WLP5114
Kempff, Berlin P.O., Kempen (7/55) DGM18131
Solomon, Philh., Menges (1/56) ALP1300
Casadesus, N.Y. P.O., Mitropoulos (9/56) ABL3142
Wuehrer, V.P.M., Hollreiser (11/56) PL9490
Gilels, Philh., Ludwig (11/57) 33CX1490
Rubinstein, N.Y. S.A., Krips (12/57) RB16045
Firkusny, Pittsburgh S.O., Steinberg (9/58) P8419
Curzon, V.P.O., Knappertsbusch (1/58) LXT5391
Horowitz, R.C.A., Reiner (9/56) (1/59) (R)RB16114
Serkin, Philadelphia, Ormandy (6/59) EFR2014

The standard of *Emperor* recordings is very high indeed, as might be expected from the list of names—just about all the great pianists of our day, though not yet all the Beethoven specialists. The first four in that list fall slightly short of aural satisfaction, and only the Fischer/Furtwängler performance has that special quality that helps you to overlook the shortcomings of reproduction. There is something to be said for each of the later ones, from Kempff onwards. For myself (like M.M., T.H. and R.F.) I find that one of them, Solomon's, is in a class by itself; care and control and understanding speak forth in it, it has the finest orchestral accompaniment and balancing of all, and Solomon's performance is instinct with greatness—and what I find particularly satisfying is that the greatness comes from and is directed back to Beethoven without any apparent intervention by the performers. If there is a weakness, it is in Solomon's articulation of the Rondo theme—one of the most awkward and ineffective themes ever written for the piano, not least because it is designed to sound resplendent and invigorating.

Claudio Arrau falls a victim to its rigours too, the first and third times that he plays it; but the second statement reminds us that he knows how it should sound and can bring it off, too. It was high time that Arrau, who gives a superb performance of the *Emperor* in the concert hall, recorded it; and the new record is for the most part a fulfilment of expectation. It is grand, brilliant, thoughtful, poetic, at one time or another, and the range of piano tone is very wide and vivid.

It does not fulfil all my expectations, however: it is grand but not great—put another way, it is *a* performance by Arrau, not *the* performance of his lifetime (which Solomon's record is). That is already pretty wonderful, and all Arrau's pianissimo playing and his diminuendi, and the second episode and coda of the Rondo are as fine as anyone could hope to hear (the bridge to the finale is almost too soft). But much of the slow movement finds Arrau in a prosaic, niggling mood—I have heard him play it with unforgettable poetic feeling—and despite much glorious playing the first movement makes a disappointing effect, largely because the orchestral contribution is so characterless and structurally nondescript, when you hear it after playing Solomon's version with Menges conducting the same orchestra.

These disparaging remarks will only be echoed by people who expect an ideal Arrau performance, on the basis of his most inspired playing. It does not come up to that, and it was perhaps foolish in this imperfect world to hope that it would. Taken for what it is, the record gives us Arrau, probably the finest interpreter of Beethoven now before the public, playing the last and in some ways most satisfying of all Beethoven's piano concertos, and playing it, if not at his most inspired, then still with immense distinction. W.S.M.

(This performance has now been scheduled for release in stereo—SAX2297.)

★BEETHOVEN. Violin Concerto in D major, Op. 61. Jascha Heifetz (violin), **Boston Symphony Orchestra** conducted by **Charles Munch.** R.C.A. Stereo SB2047 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono RB16124 (9/58).

Heifetz gives an altogether admirable performance of the Beethoven, alike assured and restrained; and he is sensitively accompanied by the Boston orchestra, in a recording which strikes a very happy balance indeed between soloist and orchestra. But all these very real virtues may really be rather the more readily enjoyed from the mono version of the disc; for the new stereo, while possibly brighter in sound than the other, is also less full in tone and distinctly less warm in general quality. The opening timpani form an extremely convenient case in point; surely there was never a comparison so easily resolved by, literally, the first note. Only the stereo fanatic would hold out until he had heard the first five. M.M.

BENDA. Symphony in B flat major for String Orchestra. Czech Philharmonic Orchestra conducted by **Vaclav Talich.**

MICA. Symphony in D major. Prague Symphony Orchestra (F.O.K.) conducted by **Vaclav Smetacek.**

MYSLIVECEK. Symphony in D major. Prague Chamber Orchestra conducted by **Martin Turnovsky.**

STAMIC. Symphony in A major, "Spring". Prague Chamber Orchestra conducted by **Otakar Trhlik.** Supraphon Mono LPV423 (12 in., 30s. plus 9s. 9d. P.T.).

I wrote about Jiri Benda and the Mica family a few months ago, and Jan Vaclav (alias Johann Wenzel) Stamic (alias Stamitz) is already famous. Josef Myslivecek (1737-1781) is the mystery man here, and rather an enjoyable composer he turns out to be, the author of a charming and expressive sub-Mozartian symphony (not so sub either). Benda's symphony, a pompous Allegro, a grave Minuet, and a lively, dancing finale, sounds like a cross between Handel and Mozart, in fact like one of Bach's sons. Stamitz's Spring Symphony is naïve and disarming, but not really interesting. Mica's is full of teasing rhythms, very much alive in the galant manner; the sleeve note leaves it open whether uncle or nephew was the composer, but its full blown galant-almost-rococo style could hardly have been so maturely handled before 1744 when the uncle died.

If you enjoy eighteenth-century music at its not quite best, but very far from humdrum, this is a good record to try. The symphonies are quite attractively presented, and the recording though dull, is tolerable. W.S.M.

BOCCHERINI. 'Cello Concerto in B flat major.

HAYDN. 'Cello Concerto in D major, Op. 101. Janos Starker ('cello), **Philharmonia Orchestra** conducted by **Carlo Maria Giulini.** Columbia Mono 33CX1665 (12 in., 30s. plus 9s. 9d. P.T.).

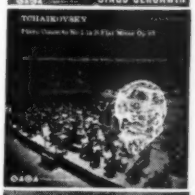
Coupled as above:
Fournier, Stuttgart C.O., Munchinger (12/54) LXT2968
Baldovino, Pro Arte Orch., Previtali (2/58) ALP1541

At long last this familiar and favourite coupling has emerged in a version where performance and recording rest on twin peaks of serene success. Starker brings to the Boccherini Concerto an elegantly classical approach, allowing ornamental fioriture a spontaneous and apparently improvisatory place in the scheme of things. He moulds the Italian's fine phrases whilst they are still cooling, so that what appears as transitory flexibility surprises us, in retrospect, as a rounded firmness of tone and a beautifully controlled bow-arm. In the cantilena of the slow movement he rises to great heights of expressiveness, yet cannot quite match them in the Haydn slow movement, where the interrupted and symmetrical phrases never quite seem to build. Baldovino has the same difficulty, and he is hampered by a recording that is less clearly-defined and an orchestra that is sometimes not quite with him. Fournier's performance of both the Haydn and the Boccherini are still intensely alive and musical, but the sound of the transfer I heard was slightly edgy, and tended to banish the feeling of relaxation that is essential in the two slow movements.

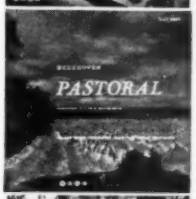
In the finale of the Haydn Concerto, Starker adopts a noticeably quicker tempo than either Fournier or Baldovino, and he also adds an extra spurt at the very end, ornamenting the woodwind tune with fancy passage-work. His intonation is fabulously secure and his tone is always the purveyor of a richly colourful palette. In Giulini and the Philharmonia he has worthy colleagues whose support does him great credit. The size of the orchestra is not too large for comfort, and the balance between solos and tuttis seems just perfect. I hope there will be a stereo issue in due course. D.S.



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★**BRAHMS. Symphony No. 1 in C minor, Op. 68. Philharmonia Orchestra** conducted by **Otto Klemperer.** Columbia Stereophonic SAX2262 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1504 (2/58).
V.P.O., Kubelik (11/58) SXL2013

Klemperer's account of this symphony was of course reviewed at some length when the mono version appeared and it is enough to say now that his view of it is stern but undeniably compelling. One can but respect it and even be moved by it: whether one can love it will depend on personal taste. Kubelik's reading, as might be expected, is more lyrical, yet it is powerful enough and I think it may very likely please the majority of listeners. Both, in fact, are fine performances and it is impossible to recommend one over the other and expect all readers to agree. Most enthusiasts will anyway know something of these two conductors and will have an idea which they will prefer—and a few tests in a record shop will help to decide.

But if you are mainly intent on the best stereo sound, then I think the Decca definitely leads. The other has all Columbia's usual qualities but I am not quite happy about the quality of the strings in full orchestral passages, not shrillness but what I can only describe as a rather tunnel-like acoustic. In fact, if you are strongly pro-Klemperer I should advise the mono disc, where this one defect is not noticeable.

There is another stereo Brahms No. 1 for review since the above was written (and held up by the printers' strike) but since it is an altogether new performance I think it deserves separate treatment and readers will find it immediately below.

T.H.

★**BRAHMS. Symphony No. 1 in C minor, Op. 68. Concertgebouw Orchestra** conducted by **Eduard van Beinum.** Philips Stereo SABL124 (12 in., 30s. plus 9s. 9d. P.T.).

Van Beinum gives an extremely straightforward account of this score, never interposing his own personality, remaining content to let the music "play itself". There is nothing derogatory in that statement. There is room for all sorts of interpreters and many distinguished conductors take just this view of their work; and for gramophone recording, of course, such a view is the more suitable for repeated playing. Of course, no gramophile would like to be without the genius of Beecham or the seriously classical Klemperer; but a bread-and-butter performance, provided that the bread is fresh and the butter excellent, is especially valuable if you are not to become wedded to one highly individual interpretation.

Here we have a first-rate example of an absolutely honest, skilful performance. Does that sound dull? This performance isn't. You can say that Kubelik is more sensitive—especially in the first movement's introduction—and that Klemperer's approach is so altogether different that no comparison is worth making. Nothing of that lessens the integrity of van Beinum's reading nor the fine playing which the Concertgebouw Orchestra gives under his leadership.

When I come to the recording there are comments to make. Stereo sound may not be more directional than the sound of an orchestra on the concert platform—the width of the spread is, of course, a great deal less—but one can be far more conscious of it. If, in the concert hall, violins play a theme on the left and 'cellos answer it from the right, one isn't nearly so aware of direction as when one sound comes from the left-hand speaker, the other from the right. I suspect that van Beinum had his violas on the extreme right. Philips' sound is mostly very well integrated (give the violins a bit of top to make them sound thrilling) but there are a number of moments when the violas draw attention to themselves too definitely. (Conductors disagree about the merits of second violins or 'cellos on the right and there are good reasons on both sides; but I can see little reason for placing the violas there). Anyway, there are some odd effects—in the slow movement, bars 71 and 72, the pizzicato strings jump from right to left more pointedly than they ever would in the concert hall; in the finale, as their rather explosive triplets in the right-hand speaker accompany the solo oboe (bar 156, etc.). So I found occasional moments disconcerting, the stereo effect drawing attention to itself, which it never should. And I did also feel that a more strongly recorded bass would have been more satisfying.

On the whole, taking recording into account with performance, I slightly favour the Kubelik record over van Beinum's because I do just prefer its sound. The Klemperer is in a class by itself, as I have indicated in the preceding notice. T.H.

BRAHMS. Variations on a Theme by Haydn, Op. 56a. Hungarian Dances: No. 1 in G minor; No. 2 in D minor; No. 5 in G minor; No. 6 in D major; No. 7 in A major; No. 11 in C minor; No. 21 in E minor. **London Symphony Orchestra** conducted by **Antal Dorati.** Mercury Mono MMA11051 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Dorati gives an honest, forthright, performance of the *Variations* rather than one characterised by very great imagination. There is a great regard for clarity of texture—everything in the score "tells"—and for this, of course, Mercury's technicians must also be praised. There is, too, Dorati's great ability to get most highly disciplined orchestral playing. The performance, in fact, gave me much satisfaction, without ever quite enthralling me.

Variation 5 (that swift scherzo) is an example of playing which is in itself absolutely first-rate and in which the clarity is quite remarkable but the result nevertheless just lacks some touch of magic. The following Variation (the one that begins with horns in full cry) is taken at a real lick and is tremendously exciting and a complete success. The *grazioso* No. 7 is on the slow side and I thought it limped a bit. Speeds chosen for the other variations are about usual. The finale, with its purposeful start and robust attack, shows the character of Dorati's approach precisely—I confess I prefer a more thoughful opening to this passacaglia (and Brahms *has* scattered the direction *piano legato* all over the score).

The *Hungarian Dances* are stupendous! No reservations here—and I suspect that even those who think they don't want Hungarian Dances to back their Variations may change their minds. Dorati is unquestionably superb at this sort of thing and the playing he gets from the L.S.O. can only be described as stunning. Arrangements are not, I think, the old familiar ones but they are brilliantly effective.

The sound on both sides of this disc is very good indeed. I have remarked on its admirable clarity. It also has depth and a specially well-defined bass (the double-bassoon in the Variations is really there). I wonder how it will sound when we eventually get Mercury's stereo, which has not yet been heard in this country. Earlier in the summer the company had one of their annual gatherings of their licensees from all over the world, this time in Madrid, and, with typical American generosity, they invited someone from THE GRAMOPHONE to pop over just for the final week-end. I went—and was delighted to find that I had arrived, not for committees and earnest discussion but for a couple of days of sheer junketing. However, I did hear their stereo sound and I had the impression that it might be very exciting.

T.H.

(As we closed for press this record was advised for release in stereo on Mercury AMS16006).

CHOPIN. Andante Spianato and Grande Polonaise in E flat major, Op. 22. Halina Czerny-Stefanska (piano), **Czech Philharmonic Orchestra** conducted by **Vaclav Smetacek.**

SLAVIK. Violin Concerto in A minor. Boris Gutnikov (violin), **Prague Symphony Orchestra** conducted by **Vaclav Smetacek.** Supraphon Mono LPM429 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Supraphon continue to introduce us to the byways of Czech music with this record. Josef Slavik was an extremely gifted violinist and a friend of such great musicians as Chopin, Paganini and Schubert. Unfortunately he died at the early age of twenty-seven, before such gifts he may have had as a composer had a chance to mature. The "concerto" on this record disappeared from sight (understandably) for nearly a century, and what we are now given is in fact only the first movement; the orchestration is that of a modern editor, and I should imagine the violin part has been fairly thoroughly edited too. It is a pleasing enough piece and excellently played by Boris Gutnikov, but the claims

made for it by Supraphon's note-writer are absurdly high. Its interest today is purely historical.

Miss Czerny-Stefanska's Chopin-playing is already familiar to British audiences and needs no recommendation. Whether it was wise to couple her performance of the *Andante Spianato* and *Grande Polonaise* with such an uninteresting work is highly doubtful. However the recording of both works is perfectly acceptable. J.N.

FOERSTER. Cyrano de Bergerac, Op. 55. Brno Radio Symphony Orchestra conducted by **Bretislav Bakala.** Supraphon Mono LPV382 (12 in., 30s. plus 9s. 9d. P.T.).

Life is short, and there is much great music to be heard: but try to set aside an hour for listening to J. B. Foerster's symphonic suite *Cyrano de Bergerac* for, like his Fourth Symphony, *Easter Eve*, it affords a moving experience. It is a deeply felt, beautifully written work. Foerster saw Rostand's play in Hamburg at the turn of the century: "It was one of the strongest impressions the theatre has ever given me . . . from the very first moment Cyrano had all my sympathies. The strong impression it left on my mind forced me to give it expression in music".

There are five movements, headed by quotations from the play. The first opens with "I love": Cyrano's confession that while even the ugliest of women would fly from him, it is his misfortune to be hopelessly in love with the most beautiful of all, Roxane. Roxane's gentleness and beauty are the subject of the second theme. The opening in particular, with a 'cello solo *espressivo con desiderio*, is very eloquent. II, a slow movement, is Cyrano's conversation with Roxane, his disillusionment after the misinterpreted invitation. III, the Scherzo, is "like a bomb I fell from the moon"—ironically high-spirited, not concealing a bitter grief beneath the self-mockery. The fourth movement is long and falls into two parts: the first the fury of this unrequited love, the second the tender thought of Roxane: "thy name in my heart is like a sheep's bell, Whenever the bell shakes thy name tinkles too". And finally the death of Cyrano, ending with the murmur of Roxane's name.

Foerster was born in 1869 and lived to 1951 (Cyrano dates from 1903). His music owes something to Bruckner perhaps, something to Mahler, but beyond influences it is recognizably Czech: in its avoidance of rhetoric or bombast; in its modest eloquence; above all, you might say, in being so deeply *musical*. The performance by the Brno Orchestra is beautifully felt, warm in tone and expressive in execution. The recording is acceptable. A.P.

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★**LECOCQ. Mam'zelle Angot**—Ballet Music (excerpts arr. Gordon Jacob). **Royal Philharmonic Orchestra** conducted by **Robert Irving.** H.M.V. Stereophonic CSD1252 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Mono: (9/58) CLP1140.

Mam'zelle Angot:
Royal Opera House Orch., Covent Gdn., Fistoulari (7/59) SB2039

An excellent record, and a really outstanding stereo recording. Two of the Royal Ballet's enjoyable scores are here far better played than, alas, we hear them at Covent Garden now. I found this disc waiting for me just after returning from a "live" performance of *Mam'zelle Angot:* the difference, both in the alertness and spring of reading and in the sheer accomplishment of the orchestral playing, was striking. The stereo of this new H.M.V. disc seems to me ideal—a model of clarity, balance and beauty of tone. The sound in itself affords a constant pleasure: the strings, both in solo and tutti, are rich; the woodwinds are round and full; the brass is fiery and clean but not oppressive. The R.C.A. stereo disc of *Mam'zelle Angot*, though good, is not nearly so lifelike: the instruments do not stand out so clearly, nor is there the same sense of space. Besides, stereo shows up all too clearly which is the more distinguished orchestra: no longer can one orchestra sound much like another when funnelled through a single speaker.

If *Mam'zelle Angot* is your first concern, then the choice is obvious (and backed up by the fact that the H.M.V. disc is appreciably cheaper). The R.C.A. has *Façade* on the reverse—but here there is the composer's own rather more polished reading (Columbia, though not stereo) as rivalry. A.P.

HAYDN. Flute Concerto in D major. Oboe Concerto in C major, HV VII. F.1. Kurt Redel (flute), **Kurt Kalmus** (oboe), **Munich Chamber Orchestra** conducted by **Hans Stadlmair.** D.G.G. Mono LPEM19147 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Stereo: SLPEM136004 (3/59).

Oboe Concerto:
Rothwell, Halle, Barbirolli (4/58) CCL30127
Lardrot, V. Op. Chbr., Prohaska (5/59) XRK501

The mono version of these two Haydn concertos contains most of the virtues apparent in the stereo disc, though I was somewhat disconcerted by the surface of my copy, which was marked by some apparently rubbery but irremovable material used for sticking the inner envelope together. Some considerable part of the record thus remained unplayable.

Kalmus produces a smooth, discreet tone which is in high contrast to Lardrot's reedy production and occasionally unsatisfactory intonation. Yet the Top Rank disc has a more lively, resonant orchestral accompaniment, and of course a wider choice of companion pieces (Albinoni, Cimarosa, Handel). For sheer beauty and subtlety of phrasing it would be difficult to excel the excellent account of this work given by Evelyn Rothwell, who seems to me to infuse just the right amount of cheekiness into the theme of the finale. Here again there is a pleasant choice of companion pieces (Pergolesi, Corelli) arranged by Sir John Barbirolli, and this indeed is the record I would most warmly recommend, as the "Haydn" Flute Concerto is not a particularly brilliant work, nor is Redel as persuasive an interpreter of rococo music as some flautists I have heard. D.S.

★**LALO. Symphonie Espagnole, Op. 21.**

★**SAINT-SAENS. Introduction and Rondo Capriccioso, Op. 28. Havanaise, Op. 83. Yehudi Menuhin** (violin), **Philharmonia Orchestra** conducted by **Sir Eugene Goossens.** H.M.V. Stereo ASD290 (12 in., 30s. plus 9s. 9d. P.T.). Mono ALP1571 (5/58).

This is Menuhin in outstanding form, brilliant yet relaxed, not apparently worried by anything, technical or otherwise, soaring freely with lovely tone and jaunty rhythms. Long after I had heard it I found the *Rondo Capriccioso* sticking in my mind for the sheer style of its playing. The record is a generous one, too, with all five movements of the *Symphonie Espagnole* (some violinists reduce the work to four) and I am glad to see that both the Saint-Saëns extras that were on the mono disc have also been included on the stereo.

When the mono version appeared I thought the orchestra a bit too far in the background; this did not worry me when I heard the stereo—at least, not to any degree worth bothering about. The record seems to have been made in a fairly resonant hall and there is a touch of blatancy when the orchestra is playing full out, but it is not seriously disagreeable and the stereo is certainly more vivid and spacious than the mono, good as that was. T.H.

LISZT. Hungarian Rhapsodies. No. 1 in F minor: No. 2 in D minor: No. 3 in D major: No. 4 in D minor. **Vienna State Opera Orchestra** conducted by **Anatole Fistoulari.** Top Rank Mono XRC6005 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

This is another Vanguard disc issued over here under the Top Rank label. I do not mind the reproduction of American notes on the sleeve (especially as this one is to the point) but I do object to the reproduction of inaccurate information. These orchestral versions of the *Hungarian Rhapsodies* are not numbers 1 to 4 of the piano originals, of course, but when the sleeve tells me that No. 2 here is the piano No. 6 in D flat major, transposed to D minor (a very difficult transposition!) I begin to smell a rat.

For the record, these four *Rhapsodies* are Nos. 14 in F minor, 2 in C sharp minor transposed to D minor, 6 in D flat transposed to D, and 12 in C sharp minor transposed to D minor. The orchestration

is said to be by Liszt, with the collaboration of Franz Doppler. Albert Franz Doppler was a contemporary of Liszt, so that sounds very likely.

Having straightened that out, all I need add is that the performances sound excellent, with the right sort of approach from Fistoulari and the Vienna players and that the sound is as fruity as this sort of music needs. T.H.

MENDELSSOHN. Symphony No. 3 in A minor, Op. 56, "Scotch". Hebrides Overture, Op. 26, "Fingal's Cave". London Symphony Orchestra conducted by **Antal Dorati.** Mercury Mono MMA11048 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Symphony No. 3:

L.S.O., Solti	(3/58) LXT2768
V.S.O., Klemperer	(4/53) PL7080
A.B.C. Sydney S.O., Goossens	(7/54) BLP1045
Israel P.O., Kletzki	(4/55) 33CX1219
R.P.O., Previtali	(5/58) ALP1569
Bamberg S.O., Leitner	(7/58) DGM18207
P.P.O., Boult	(8/58) NCL16005

Considering how rarely the Scottish Symphony turns up in symphony concerts, it's curious how often it's been recorded. I agree with the record companies (and so with the record-buying public) that it's a splendid piece, worth having in your record collection. So why don't concert promoters like it? Perhaps they think that the Mendelssohn of this Symphony is a morbid taste which people are obliged to cherish in secret.

There was a round of Scotches last summer, and in the year of total abstinence ensuing the only change in the situation has been the disappearance of an unlovable version by Mitropoulos. Now here are Dorati and Mercury pushing out the boat again. A nice, stylish version, nearer to Previtali than Kletzki. Dorati takes the second and fourth movements at steady tempi (if you want more animation to them, Boult offers it, though at the expense of really clear, rhythmical articulation), the third movement at a likeable, expressive pace. There are some moments of poor ensemble (the start of the first Allegro is one), but much neat and enjoyable solo playing, and some beautiful string tone. The full tuttis aren't quite comfortable. Mendelssohn planned the four movements to be played without a break. Boult alone has been able to do this on disc, by taking the Adagio at a flowing Andante quasi Allegretto pace. Dorati breaks after this movement, and fills the second side with *Fingal's Cave* in a reading much of which is too slow (for my taste) and the coda rather fast. The orchestral sound gives good prominence to the woodwind (overhead mike, probably).

My favourite of all versions is Klemperer (not very good sound, though), and next Previtali; but Boult's coupling of Scotch and Italian is a convenient one. The new Mercury falls only a little short of these in quality. W.S.M.

"THE GRAMOPHONE" CLASSICAL LP CATALOGUE SEPTEMBER 1959
see page 163 for full details

★**MOZART. Serenades.** No. 6 in D major, K.239, "Serenata Notturna": No. 13 in G major, K.525, "Eine kleine Nachtmusik". **Divertimento No. 2 in D major, K.136. I Musici.** Philips Stereo SABL127 (12 in., 30s. plus 9s. 9d. P.T.).

I Musici give beautifully expressed performances of all this light-weight Mozart and the record is a real pleasure to hear. Not that these players make much of it sound all that light-weight for they interpret many movements with an almost grave approach. Even the Minuet of the *Nachtmusik* is somewhat unsmiling but, as far as I am concerned, this did not lessen my enjoyment in playing that is a real interpretation of the familiar music and not just another slick run-through; and as you may imagine, the sparkling playing that I Musici bring to finales makes these the more effective by contrast. We are given a liberal measure of repeats and—just to reassure anyone who might wonder—a timpanist is duly brought in for K.239.

These highly polished performances are recorded with admirably rich and deep sound and my enthusiam for Philips' part of the production is only tempered by the style of the sleeve note. In the *Nachtmusik*, for instance, "Viennese gracefulness is happily combined with infatuating warmheartedness", while K.136 is "a sunny greeting from enchanting Salzburg". Still, even this sort of thing will scarcely lessen your pleasure in the playing of "this young ensemble from sunny Italy". T.H.

MOZART. Piano Concertos. No. 19 in F major, K.459: No. 20 in D minor, K.466. **Ingrid Haebler** (piano), **Vienna Symphony Orchestra** conducted by **Karl Melles.** Vox Mono PL11010 (12 in., 30s. plus 9s. 9d. P.T.).

Two wonderfully contrasted concertos, these, even though they are neighbours in the great series of works Mozart wrote in this form: the F major a gentle, unshadowed piece, with a charming *allegretto* for its slow movement—the D minor an epoch-making projection of personal expression into a form that had hitherto been traditionally akin to entertainment-music. Ingrid Haebler has justifiably won a good deal of praise for her previous recordings of Mozart piano concertos, and on this record we get once more what we have learnt to expect from her—neat, clean playing, sensitively phrased and with no exaggerated dynamic effects. If the total effect is a little reticent and impersonal I suspect that this is because Miss Haebler does not seem to be very lucky in the orchestras and conductors with whom she records. Allowing for the rather soggy quality of the recorded sound on the present disc it is clear that Karl Melles is not getting a very polished or spirited performance out of the Vienna Symphony Orchestra. For this reason I should still be inclined to prefer Clara Haskil's version of K.459 (with the Berlin Philharmonic under Fricsay), and Serkin's or again Haskil's of the D minor. The interplay of piano and wind instruments in particular is much more clearly caught in these earlier recordings, I think. Nevertheless although the over-all quality of the sound on the present disc is soggy and muffled, I must admit that the actual balance of piano and orchestra is comparatively natural, without undue emphasis given to the former. J.N.

MOZART. Oboe Concerto in C major, K.314a. Frantisek Hantak (oboe), **Czech Philharmonic Orchestra** conducted by **Milan Munclinger.**

WEBER. Bassoon Concerto in F major, Op. 75. Karel Bidlo (bassoon), **Czech Philharmonic Orchestra** conducted by **Kurt Redel.** D.G.G. Mono LPEM19129 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Mozart Oboe Concerto:
Hantak, Czech P.O., Munclinger (6/59)LPV328

The Mozart C major Oboe concerto—the original, and surely the preferable form of the D major Flute Concerto—is superlatively played by Frantisek Hantak, sensitively accompanied by the Czech Philharmonic in a very acceptable quality of recorded sound. This is no news to those readers who own the Supraphon disc of the work reviewed in June, for that offered a performance identical with that of the new disc. But, after a very short life indeed, it is now no longer available, replaced in current catalogues by this new D.G.G. record.

The Oboe Concerto is, of course, every bit as good as it was before, and it now has a backing that many will consider preferable. For the Supraphon offered only an unexciting performance of the Mozart D major Violin Concerto (K.218), a work of which several better versions exist, and the new D.G.G. offers a good performance of the Weber Bassoon Concerto, a work of which no other current versions exist at all. It is not, perhaps, a masterpiece, but it will certainly have an appeal for both bassoon-fanciers and Weber-fanciers in the performance now made available. Karel Bidlo plays fluently and with an acceptable degree of vibrato, lending warmth to a tone which might otherwise seem somewhat dry, particularly when heard in substantial extension. And he is well balanced with the accompaniment, itself played agreeably by the Czech Philharmonic in a recording which—like that of the Oboe Concerto—may not be quite the equal in warmth or clarity of that of the best D.G.G.'s, but is nevertheless wholly acceptable. M.M.

PROKOFIEV. Love of Three Oranges—Opera Suite. Scythian Suite, Op. 20. London Symphony Orchestra conducted by **Antal Dorati.** Mercury Mono MMA11028 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Love of Three Oranges Suite:
L.P.O., Boult (5/56) LXT5119 or (7/57) LW5296
Scythian Suite:
French Nat. R.O., Markevitch (5/57) 33CX1440

The *Scythian Suite* is a racketty, exciting, soulless oddity obviously deriving from *Le Sacre du Printemps.* In 1914 Prokofiev

wrote a ballet for Diaghilev called *Ala and Lolly*; it was scored for a vast orchestra bulging with percussion, and when Diaghilev turned it down, partly because of the war and partly because he didn't like the plot, Prokofiev salvaged the greater part of it for this *Scythian Suite*. No one seems to know what happened to the rest of the music. Gorodetsky's book, so far as one can discover, dredged up from Scythian mythology the not-very-interesting tale of Ala, a wooden idol, who is stolen by an evil god with far-reaching powers so long as he works in darkness. Lolly, a Scythian warrior, fights him, but it is in fact Veles the Sun God who finally shrivels the enemy with his rays. The movements of the suite are called "The Adoration of Veles and Ala", "The Dance of the Enemy God and the Black Spirits", "Night" and "The Glorious Departure of Lolly and Cortège of the Sun". They contain some of the loudest music ever written. I was once told by a trumpet-player that he got right through a movement at rehearsal on a B flat trumpet when he should have been playing an A, and neither he nor the conductor noticed anything wrong; it's that sort of music.

Mercury's recording cannot really cope with the extremes of louds and softs. Many of the climaxes sound exciting enough though sometimes the heavier percussion upsets things a little; the real trouble comes in the very soft parts when the strings acquire a curiously ugly and unrealistic quality. Things are not helped by the fact that the first eight bars of "Night" have been left out, presumably in editing. The better known suite on the other side is more successful. The music has much more quality and it is better recorded. This is Prokofiev at his wittiest and, in the fifth movement, at his most deliciously lyrical. The performances of both suites are in the very highest class, vivid and assured, but if you want the *Scythian Suite*, you will find as good a performance much better recorded on the Markevitch disc. R.F.

PROKOFIEV. Romeo and Juliet Ballet, Op. 64—Suite No. 2.
RIMSKY-KORSAKOV. Tsar Saltan—Suite. **U.S.S.R. State Symphony Orchestra** conducted by **Micolaj Anosow.** Heliodor Mono 479016 (12 in., 20s. plus 6s. 6d. P.T.).

The second of the Prokofiev *Romeo and Juliet* suites is just too long for the one side; the first of its seven movements, *The Montagues and Capulets*, is banished to the other side, where it succeeds the normal three movements (no *Bumble Bee*) of the *Tsar Saltan* suite.

Both suites are given nearly every point by the orchestra as far as beauty of expression is concerned; in particular there is a bloom on the ensemble wind tone which is very rewarding. But sometimes a greater spark of vitality could reasonably be sought; and surely when Rimsky-Korsakov penned the trumpet fanfares opening each *Tsar Saltan* movement he never thought to hear each brazen summons disintegrate into an effeminate wobble.

The orchestra's beauty of tone is well caught by the recording, which is good within a somewhat restricted frequency range. A wider range might well, in brightening the tone, have given indeed the impression of a greater orchestral vitality. It could hardly have given any impression of a greater warmth or beauty in the orchestral playing; for that would scarcely be possible. M.M.

RACHMANINOV. Piano Concerto No. 3 in D minor, Op. 30. Van Cliburn (piano), **New York Symphony of the Air** conducted by **Kiril Kondrashin.** R.C.A. Mono RB16162; ★Stereo SB2048 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Mono:
Malcuzynski, Philh., Kletzki (7/54) 33CX1161
Gilels, Paris Cons., Cluytens (1/56) 33CX1323
Bachauer, London Orch., Sherman (11/57) CLP1188

There is superb piano playing to be heard on this record but as a performance of the concerto I don't think it quite comes off. Van Cliburn opens with the first theme at an easy-going tempo (far slower than Rachmaninov used to play it) and it is beautifully played, but a slow speed in this opening movement has its dangers and very soon the pianist hangs about so much that the music loses its sense of direction. Then for all the clear, impeccable, technique—and it really is quite remarkable—there is some lack of variety of colour and, after being captivated at the start, I began to find it a little dull. Finally, I cannot sense that Van Cliburn really feels the emotional passages from deep down inside himself—well, he is young to do so.

The recording was made at a concert in Carnegie Hall last year and there are intermittent coughs throughout and, at the end, a wild yell of applause. (This can be cut if you are quick about it). I add this merely as a warning to those who are particularly irritated by these things.

The concerto is played uncut (both Bachauer and Gilels make a small cut in the finale) and, what is more interesting, Van Cliburn plays the alternative version of the cadenza, an exciting and powerful bit of virtuosity indeed. (This is virtually never played by other pianists, not even by the composer on his record). And for all my reservations there *is* wonderful playing, especially in those parts of the concerto that suit Van Cliburn best—the quick section of the Intermezzo beats any other recorded version for its astonishing delicacy and clarity at full speed, while the *scherzando* episode of the finale is another delight. These are only two instances of this young pianist's talents and I quite expect to be in a minority in not being totally satisfied by the performance as a whole.

The quality of the sound is usually good and so is the balance, though there seems to be some boosting of woodwind here and there. When I come to the other pianists who have recorded this work, I am fascinated by Gilels' playing and interpretation, but the balance between piano and orchestra is so hopelessly bad; I don't so much mind missing bits of orchestral detail, but I do want the thrill of a far stronger orchestral backing at the big sweeping climaxes.

My own choice for this concerto is certainly Gina Bachauer. She herself understands the work perfectly (her performance is very like that by Rachmaninov), she has technique enough and she gives in every way a very satisfying performance. The accompaniment is admirably balanced (of those I have discussed it is the only one where—to give one instance—the strings are adequately powerful at figure 31 of the Intermezzo, scrunching their climax B flat over the D flat chord) and the ensemble between solo and orchestra is more precise than in other versions. This, in fact, strikes me as admirable all round, quite apart from also being the cheapest record of them all. T.H.

RIMSKY-KORSAKOV. Scheherazade, Op. 35. New York Philharmonic Orchestra conducted by **Leonard Bernstein.** Philips Mono ABL3266 (12 in., 30s. plus 9s. 9d. P.T.).

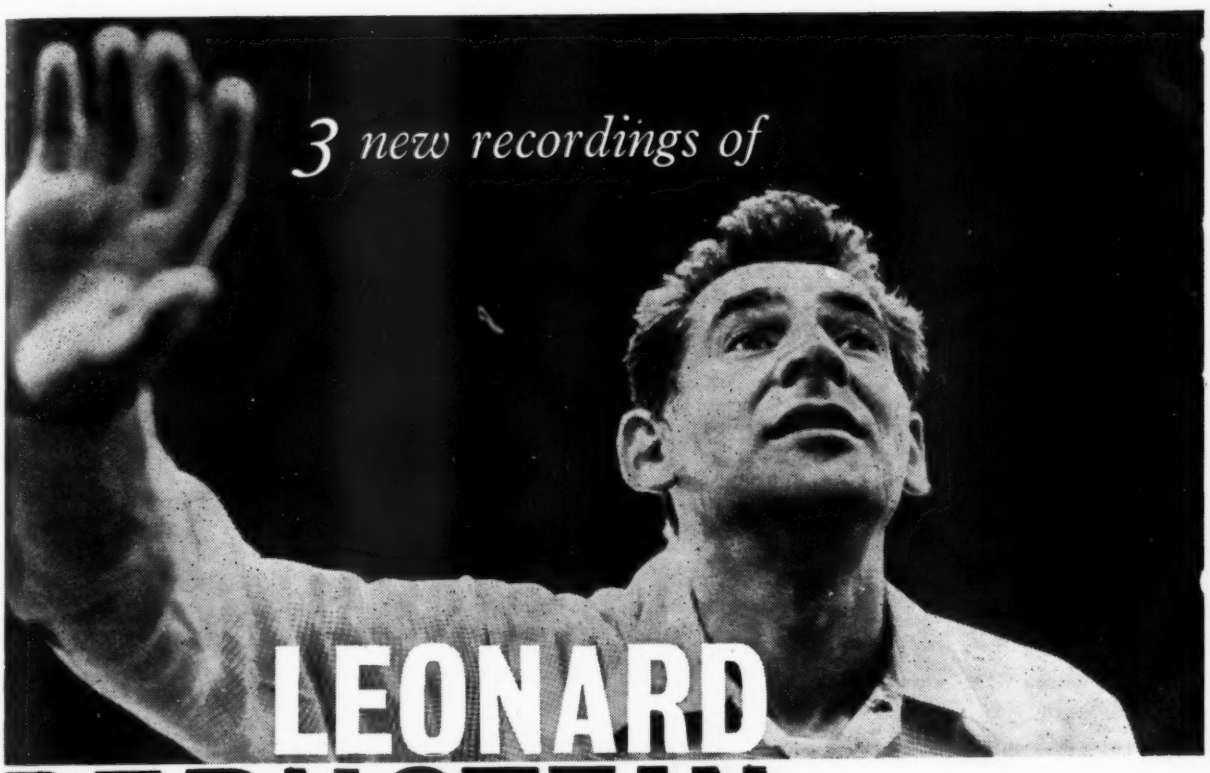
RIMSKY-KORSAKOV. Scheherazade, Op. 35. Philharmonia Orchestra conducted by **Lovro von Matacic.** Columbia Mono 33CX1636 (12 in., 30s. plus 9s. 9d. P.T.).

RIMSKY-KORSAKOV. Scheherazade, Op. 35. Soviet State Radio Symphony Orchestra conducted by **Nathan Rakhlin.** Saga Mono XID5012 (12 in., 19s. 10d. plus 5s. 2d. P.T.).

I suppose the collective noun might be a "harem" of *Scheherazades*; anyway, that is what I seem to have been landed with this month. So let me catalogue a few impressions as briefly as possible.

Bernstein gets some brilliant sounds and his finale is particularly exciting. He has interpretative ideas, but I don't always like them. It is surely not a good notion, for example, to slow up the march tune in the Kalendar Prince piece each time it comes; for one thing, it leads to some jolts as speeds change backwards and forwards. And after all, is it effective? I don't think so. There are one or two places, too, where he might have taken more care over dynamics —the 'cellos play their tune in the third movement at a fat forte (but it's a soft tune with a crescendo at the end). In general, I would call it a very lively but rather unsubtle performance (though he is the only one of these three conductors who gets any sort of style into the playing of that jaunty episode in the same third movement). American Columbia give him a good recording but occasionally over forward woodwind (especially aggressive in those ejaculatory passages over the thrumming strings in the Kalendar Prince piece).

Matacic does not always get quite the finest ensemble we expect from the Philharmonia, though the general standard is exciting enough. It is an effective performance, though not one that is in any way exceptional. It's what you expect all through. I prefer this to ideas of the kind Bernstein sometimes has, but the result is still not stylish enough to be a winner.



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Columbia give him a full rich sound but with some places where the balance is not ideal. On this disc woodwind solos are often very well placed, but at other times they are over-near. Percussion is at times over heavy (but that may be due to the conductor). The recording has been made at a rather high level and my pickup jumped once or twice at a first playing but behaved itself on repeats. There is, by the way, a cut in the third movement.

Rakhlin seems to me to show more interpretative ability than his rivals, true imagination which gives character to episodes. But his very slow bassoon opening of the Kalendar Prince piece is very dreary indeed; it sounds more like a lugubrious spot in some Tchaikovsky symphony than the *capriccioso* asked for by the composer. Things improve directly the oboe takes over and from the brass calls onwards there is no lack of vigour.

The orchestra plays well (with really beautiful string playing in the Prince and Princess movement) but you will have to accept a solo horn that sounds just like a saxophone. The balance is the most natural of the three. Some may think the woodwind too reticent, but ears not perverted by all the woodwind over-recording they are subjected to should find it agreeable. I thought the sound a little weak in bass and in the finale the effectiveness of the percussion is variable. But I enjoyed this performance the most of the three, simply because it is innately musical. If you mainly want to be staggered, one of the others will suit you better.

But the plain truth is that none of these records comes up to Beecham's for sheer style and for really marvellous playing; nor, I think, to that by Monteux. (Mono numbers are H.M.V. ALP1564 and R.C.A. RB16077 respectively and both are available in stereo). Yet this new Saga is more than 14s. cheaper than these (and than its two rivals above) and that is a spectacular saving. If you can accept the sax-like horn and are happy with an adequate recording, Rakhlin's performance should be seriously considered. T.H.

SCHUBERT. Symphony No. 8 in B minor, "Unfinished". Rosamunde, Op. 26: Overture; Entr'acte No. 3 in B flat major; Ballet No. 2 in G major. **Royal Philharmonic Orchestra** conducted by **Paul Kletzki.** H.M.V. Mono ALP1725 (12 in., 30s. plus 9s. 9d. P.T.).

Kletzki takes a dramatic view of the "Unfinished", and the engineers aid and abet by providing a very wide dynamic range; so much so that you have to have the climaxes at a prodigiously high level if you are to get any pleasure out of the famous 'cello tune. I know this is marked *pp* and is usually played *mf*; nevertheless it surely must sing a little more than this. The slow movement goes well, with excellent playing from the clarinet, and the conductor gives us something altogether more meaningful than usual. On the other side not quite so much trouble seems to have been taken. "A ballet made no impression, nor did the second and third *entr'actes*", wrote one of Schubert's friends after the first performance, and we learn that the orchestra played all the *Rosamunde* music on only one rehearsal. I doubt if the R.P.O. had as much for these extracts. The strings in particular sound rather uninterested, and the first *reprise* in the B flat *entr'acte* starts too fast with ensemble very rocky. At bar 404 in the overture there is a slight drop in pitch, as though two versions, perhaps recorded when the studio was at different temperatures, had been edited together. I must add that throughout this side the woodwind play with style and polish. But then they have most of the jam. R.F.

SIBELIUS. Symphony No. 5 in E flat major, Op. 82. Pohjola's Daughter, Op. 49. B.B.C. Symphony Orchestra conducted by **Sir Malcolm Sargent.** H.M.V. Mono ALP1730 (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:
Hallé. Barbirolli (2/59) CCL30144
Symphony No. 5:
Philh., Karajan (6/53) 33CX1047
L.S.O., Collins (10/55) LXT5083
Philadelphia S.O., Ormandy (7/56) ABL3084

Not so long after the coupling of these same two works under Barbirolli come these new performances by Sargent, the interpretations as different as the sound of the recordings, but both now the leaders, for records of the symphony certainly. Not that the older ones are to be scorned and if I already owned one of them I should stay content with it; but it is a different matter if you are adding this work to your library for the first time.

Sargent's account of this symphony has always been one of his great successes and he brings if off on the record in a way that will bring pleasant memories to anyone who has heard him conduct it in the concert hall. It is, on the whole, an extrovert reading—compared with Barbirolli's anyway. The way each conductor starts the symphony will help you to decide where your own preference lies. Barbirolli takes a slow speed and conjures up a remarkable atmosphere of brooding melancholy. (Karajan also chooses a slow speed, but he seems intent only on the orchestral playing and fails to conjure up any particular mood at all.) Sargent chooses a faster speed (as Collins did) and is evidently going to concentrate on the symphony's architecture first and foremost; this he brings off most convincingly. I don't wish to be misunderstood if I say that there is nothing unexpected about it anywhere. I mean that there is no oddity like Ormandy's wild speed for the finale and for that I am thankful. The score is presented with care for detail, with absolute respect for what Sibelius has set down—and the music is left to make its own impression, as indeed it does.

The orchestral playing is good, apart from a slightly unhappy trumpet solo in the scherzo—but I am not sure that the acoustic hasn't suddenly played some odd trick and been unkind to the player, for elsewhere he is first-rate. The recording is remarkable for having no blown-up wind and for that reason alone I shall cherish this disc. Sibelius's woodwind writing is a dreadful temptation to recording engineers (and Pye's people have fallen for it hook, line and sinker); here I can listen to the opening pages of the score without feeling that this is going to be a symphony for wind alone. The brass sound is fine and there is some telling recording of double-basses.

Barbirolli's performance is, as I have suggested, entirely different. There are superb things to it. No other performance, for instance, has such *ppp* string playing (and recording) and he contrives an atmosphere to the whole symphony that makes the performance difficult to forget for some time afterwards. The great string passage in the finale (at letter N in the score) is too drawn out for me and I cannot help noticing that Sibelius did qualify his *largamente* with *un pochettino* (a very little); but, if you want a point to balance that, no other conductor on these five records gets the point of those last half-dozen, oddly spaced chords as Barbirolli does—he gives the symphony a wonderfully satisfying end.

The recordings differ equally much. The Pye is full and vivid (quite the best Hallé recording I have heard) but the woodwind are indubitably recorded close-up. At the start we are practically sitting among them, subsequent solos are very near and an effect like the flute "echos" of trumpet calls is spoilt because the flute sounds as close up as the trumpet and equals it in volume.

Of earlier records, Karajan's definitely shows its age in comparison with these latest ones; and *Finlandia* is scarcely an enterprising fill-up. Collins, with the *Night Ride and Sunrise*, gives an admirable performance and I would not change it if I had it, but it is still not the equal in sound of the Pye and H.M.V. Ormandy gets both the 4th and 5th symphonies on to one disc, which is both convenient and economical, but the sound hasn't the richness of the best and you will have to accept some swift speeds, notably that of the finale of the 5th symphony (too much for me).

I do think it a clear choice between Sargent and Barbirolli. And as the records are as different as could be, both in performance and sound, I can only leave the final choice to the reader. T.H.

★TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Vienna Symphony Orchestra conducted by **Karel Ancerl.** Fontana Stereo SCFL103 (12 in., 30s. plus 9s. 9d. P.T.).

★TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. Bamberg Symphony Orchestra conducted by **Heinrich Hollreiser.** Vox Stereo STPL511190 (12 in., 30s. plus 9s. 9d. P.T.).

Stereo:
Philharmonia, Silvestri (10/58) ASD253
Suisse, Argenta (11/58) SXL2015

The more I listen to records, the more I think that recording engineers have a real

problem in reproducing the brilliance of an orchestra. It can be done most easily by a certain amount of faking (I do not use that word rudely); without any sort of faking brilliance is often lost. The two records under review illustrate this well. Put on a few bars of both and your immediate impression will be that the Vox is far and away the winner. But then try to forget all the records you have heard (if you can) and think what an orchestra really sounds like and I suspect you will have to admit that the Fontana is the more "exact". On this disc woodwind are placed consistently behind the strings, there is no trace of boosting anywhere, the balance is right. Detail, even the softest timpani notes, is remarkably clear. Yet I can't deny that I think the record lacks something of the vivid presence of an orchestra, its sheer brilliance.

However, the Vox engineering on their disc really cannot be passed. For a quick test, put on the end of the scherzo and let it run on into the finale. The soft scherzo bars are vivid and close up; the finale, *ff* and full orchestra starts a mile away. There is plenty of direction in the sound but so much bringing forward of instruments and groups of instruments goes on that there is little real perspective. The oboe tune at the start of the slow movement, apart from being very ungracefully played, is too loud and too near. Throughout the whole performance I noted points like this and I think that this standard of recording is not good enongh.

Yet the Fontana isn't remarkable for brilliance (though it is adequate). Ancerl's performance is as honest as the recording (not a marking is unnoticed nor a point missed), but the thrill of a great performance is missing. And the quick playing of the *andantino* of the slow movement is dreadfully stiff.

Of the other two rivals, Silvestri's shows a style of highly personal interpretation which will either thrill you or make you very angry. Argenta is good, if not really outstanding, and Decca give him a recording that is an effective compromise, pretty honest and reasonably brilliant. On the whole, Argenta would be my choice, but I think that the really great performance of this symphony is yet to come. T.H.

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Marche Slave. Hallé Orchestra conducted by **Sir John Barbirolli.** Pye Mono CCL 30154 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

TCHAIKOVSKY. Symphony No. 5 in E minor, Op. 64. Boston Symphony Orchestra conducted by **Pierre Monteux.** R.C.A. Mono RB16161; ★Stereo SB2045 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Stereo:
Philharmonia, Silvestri (3/59) ASD261
V.P.O., Krips (5/60) SXL2109

Pierre Monteux's record of the *Pathetic* Symphony was so impressive that his interpretation of the fifth symphony comes as a disappointment. As always he makes music, and obtains pretty good playing, though the Boston strings are not impeccable; the recording is clean and euphonious in both mono and stereo, with particularly vivid disposition in stereo (for example clarinet and bassoon, and horn and clarinet, duets in the slow movement). But the music that Monteux makes is not Tchaikovsky's music; this is another of those stop-and-start, un-thought-out, I-know-better-than-the-composer performances that are both wrong and tedious. It's less perverse than Silvestri's, and less meaningless than Krips's, but I was saddened to find that a fine conductor could be willing to perpetuate such a superficial and tasteless account of a masterpiece.

All the more reason, then, to welcome Sir John Barbirolli's version, which is exciting, deeply felt, and loyal to the spirit of the music. Well, more loyal than most conductors: there are moments when he misjudges a *ritenuto* or sets an unnaturally fast pace, but the symphony is presented clearly and in perspective, so that each movement stands firm on its base. Monteux's reading shows why some people scorn Tchaikovsky 5 and declare it to be bad music. Barbirolli shows equally plainly why it is a masterpiece, and what a vast amount there is to admire in it, emotionally, logically, and as a piece of musical architecture. In the main the Hallé play well, and Pye have given them a clean, bright, vivid sound, sometimes balanced to the detriment of the strings (the bass and percussion sound superb), but generally enjoyable.

And there's a bonus at the end of the second side. What a bonus, too! Conductor and orchestra let down their hair and play the Slavic March for 200% of what it's worth. And here the recorded sound is really first-class, brilliantly clear in all ranges of timbre (strings included), and sensational at full volume. It isn't an alluring sound (on the whole hi-fi does not seem to be interested in beauty of tone) but it lifts you out of your chair, all right. W.S.M.

TELEMANN. Viola Concerto in G minor. Burlesque de Don Quichotte. Ulrich Koch (viola), **Lucerne Festival Strings** directed by **Rudolf Baumgartner.** D.G.G. Archive Mono AP13051 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Telemann's Viola Concerto is almost a pre-classic of its kind, so few and far between are the viola concertos that really matter. This work is no mere routine piece: it has grace and charm, its melodies —if not memorable—are pleasant enough while they last. Harmonically, there are some unusual turns that show us Telemann's desire for originality within a set and studied framework. For the soloist, the music is rewarding without being awkward, and Ulrich Koch shapes things very neatly and plays with a tone that has body and bite. Baumgartner's accompaniment, if not always right on the ball, is certainly musical.

On the other side is the *Don Quixote* suite which, to be properly appreciated, should be listened to with the aid of the programme note printed (in four languages) on the record sleeve. Here the playing is delightfully descriptive, especially in the episode with the windmills and the movement about the horses of the Don and his servant. Comparison with Richard Strauss is instructive, though not imperative. D.S.

VIVALDI. Concerto Grosso in D minor, P.250. Concerto in D major, P.155, "Il Gardellino". Concerto a 4 in A major, P.235. Bassoon Concerto in E minor, P.137. Sinfonia in B minor, P.21, "Al Santo Sepulcro". Wolfgang Schneiderhan and **Rudolf Baumgartner** (violins), **Claude Starck** ('cello), **André Jaunet** (flute), **Rudolf Klepac** (bassoon), **Lucerne Festival Strings** directed by **Rudolf Baumgartner.** D.G.G. Archive Mono APM14097 (12 in., 30s. plus 9s. 9d. P.T.).

Those who have enjoyed *The Four Seasons* and are looking for more Vivaldi, though daunted by the prospect of whole groups of works on several discs, will find this an attractive anthology: a flute concerto, a bassoon concerto, and three concerto grossi, one with a solo group of two violins and 'cello (the D minor, which is No. 11 of *L'Estro Armonico*). The Lucerne Festival Strings, sounding about a dozen strong, play with much feeling for the music—never dead-pan, never rigid—and they produce as well-rehearsed an ensemble as those groups who specialize in Vivaldi. The tone is full and warm. The flautist in the "Goldfinch" Concerto, André Jaunet, has slightly too "fluffy" a tone for my taste, particularly in this music; but the sound is an attractive one, and he is a sensitive player. The bassoonist, Rudolf Klepac, produces a smooth, even, lyrical tone: P.137 is a most lyrical concerto, and sounds even more so when the *allegros* of the outer movements are pretty moderate. One criticism of these performances might be that they lack buoyancy and keenness of attack; the *allegros* are seldom brisk, but rewards are found in the affectionate shaping of phrases. The mysterious and lovely *Sinfonia, al Santo Sepulcro* (possibly written as the Overture to a Passion play), for strings alone without continuo, sounds particularly beautiful in this tender performance. A.P.

VIVALDI. Oboe Concertos. Op. 29, No. 2 in A minor: Op. 39, No. 1 in C major†: Op. 39, No. 4 in C major: Op. 39, No. 6 in F major: Op. 39, No. 7 in D major. **Alberto Caroldi** (oboe), **Gli Accademici di Milano** conducted by **Piero Santi.** Vox Mono PL10720: ★Stereo STPL510720 (12 in., 30s. plus 9s. 9d. P.T.). Item marked † appears only on the Mono record.

To any listener in search of four or five Vivaldi oboe concertos on one record this new issue may well seem an ideal one. For, once the building of the programme is

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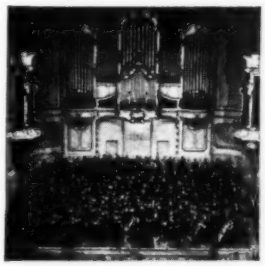
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accepted, its execution is little short of ideal. Caroldi is a player with a fine tone warmed by a well-controlled vibrato, with the strongest of rhythmic articulations, and with an effective sense of the shape of a phrase. And under Piero Santi the Scholars of Milan, forsaking the pen for the bow, do play both strongly and stylishly. The use of a mere handful of strings allows both an intimacy of sound and a texture through which the harpsichord continuo may be heard nearly as easily as may the soloist.

The balance between soloist and orchestra is satisfactory in both versions of the disc; but the stereo does allow him a slightly greater prominence than the other. It gives, too, a somewhat more forward quality to the general sound than the mono; but both do offer a very good tone-quality indeed. The review copies have in each case exceptionally good surfaces, the solitary technical defect being an occasional sudden tape start or stop.

Choice between the two versions is self-evident only for the owner of mono equipment; for the stereo version of the disc does exclude the C major Concerto (P.41). This is one of the biggest and best, with an alert first movement, a slow movement verging on the impassioned, and a finale offering an unusual minuet-variation type. The A minor (P.42), D major (P.187), F major (P.306), and C major (P.44) concertos remain, but are recorded in a different order from that indicated on present printings of both label and sleeve. Side one contains actually the A minor and D major, side two the F major and C major concertos. M.M.

JOSEPH COOPER. Tchaikovsky. Piano Concerto No. 3 in E flat major, Op. 75. **Litolff.** Concerto Symphonique, Op. 102: Scherzo only†. **Weber.** Konzertstück in F minor for Piano and Orchestra, Op. 79. **Turina.** Rapsodia Sinfonica. **Joseph Cooper** (piano), **Pro Arte Orchestra** conducted by **Charles Mackerras.** Pye Mono CML33006 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Item marked† previously available on CEM36015 (6/59).

I suppose this is a useful way of collecting various short and attractive pieces you haven't got otherwise. Gulda does the Weber on an EP all by itself, and Joseph Cooper has coupled the Litolff with Saint-Saëns's *Wedding Cake Caprice* on another EP (there's the historic old Scharrer version too, and two other versions by Lympany and Pennario). But Mewton-Wood's badly recorded account of Tchaikovsky's Op. 75 is long deleted, and the Turina *Rhapsody* is a newcomer to the catalogue (Lympany and Eileen Joyce both recorded it in coarse groove days). There is no special link between the four pieces, and they are much better enjoyed by themselves.

Joseph Cooper plays them unevenly too; he's rather heavy-handed in the Tchaikovsky movement (which was planned for the sixth symphony, then reorganized for piano and orchestra, left unfinished, and posthumously completed by Tanciev; two other movements, not played here, were published under similar circumstances as Op. 79), and not quite at ease in Litolff, which has to be thrown off as if it were as easy as breathing. But he plays the Weber Concert-piece neatly and with nice feeling, and the Turina best of all.

The recording undergoes vagaries too. The balance in Tchaikovsky is uncomfortable, as if it were on top of you; and the piano tone is shallow and stuffy; the orchestra sounds better in the *ritornello* after the big cadenza. I have commented on the Litolff before. The Weber sounds much better, and there is plenty of wooing sound in the Rhapsody.

Musically considered Tchaikovsky's concerto-movement is disappointing, with frigid material and lots of padding. And the Turina, while going through all the appropriate motions, never arrives anywhere. Still, it is interesting to get to know them. W.S.M.

FREDERICK FENNELL. Persichetti. Divertimento for Band. **Gould.** Ballad for Band. **Schuman.** George Washington Bridge. **Bennett.** Suite of Old American Dances. **Piston.** Tunbridge Fair. **Barber.** Commando March. **Eastman Symphonic Wind Ensemble** conducted by **Frederick Fennell.** Mercury Mono MMA11009 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

All the music is light; nearly all of it is bright; and all of it is well scored for concert band, the American term—a useful one—for the military band in its more symphonic moments. Walter Piston and Russell Bennett lay dances under contribution, not excluding the cake-walk; Morton Gould, too, is a believer in the rustic side of things, writing a *Ballad* in something like the prairie style with which one had previously thought safely to identify Copland. Samuel Barber's *Commando March* is a wartime product strong enough to have survived; William Schuman's piece is strong, too (so I hope is the bridge whose moods it describes). Vincent Persichetti, a teacher of composition at the Juilliard School of Music, is a comparatively unfamiliar name; but where it was a serious wind work of his, the *Psalm*, which was included in an earlier Frederick Fennell record, this new *Divertimento* represents the best in light music: alive, bright and colourful.

The range of music on the disc is indeed a wide one, but it is encompassed successfully by the Eastman players, who turn readily and swiftly from one style to another. Of brightness and attack they lack nothing, of warmth and sensibility little save what could be contributed tonally by the use of, simply, more clarinets. Individually, the reed players are splendid, as may be the strings of a too-small orchestra; but to blend with powerful brass and percussion players without constantly forcing the tone takes strength in numbers, for clarinets just as it does for strings, strength not here fully evident to the ear. Nevertheless this is a first-class record in its field, as well as a first-class illustration of the readiness and skill with which United States composers are turning their hand to what is not so much a new medium as an old medium whose potentialities are newly being recognised. M.M.

ANATOLE FISTOULARI. Rimsky-Korsakov. Procession of the Nobles from "Mlada". **Tchaikovsky.** Marche Miniature from Suite No. 1, Op. 43. **Glinka.** Valse Fantaisie in B minor. **Royal Philharmonic Orchestra** conducted by **Anatole Fistoulari.** H.M.V. Mono 7ER5148 (7 in., 11s. plus 3s. 7d. P.T.).

A most attractive little disc in every way—choice of music, performance and recording. The Rimsky and Tchaikovsky pieces I don't remember ever hearing before, while the Glinka waltz can scarcely be said to be over-played (though it might well be, so pleasant is it). The processional music from *Mlada* is brilliantly recorded. Tchaikovsky's curious March in its scoring goes one higher, so to speak, than the *Casse-Noisette* Overture (where violas are the lowest strings employed), for here Tchaikovsky uses only violins, with the higher woodwind and a touch of percussion. It is quite a charming little oddity.

Fistoulari gets first-rate playing throughout and the recording is outstanding. T.H.

ROGER VOISIN. Haydn. Trumpet Concerto in E flat major. **Vivaldi.** Concerto in C major for two Trumpets and Orchestra. **Purcell.** Tune and Air in D major for Trumpet and Orchestra: Voluntary in C major for two Trumpets: Sonata in D major for Trumpet and Strings. **Jeremiah Clarke.** Trumpet Voluntary in D major. **Roger Voisin** (trumpet), **Armando Ghitallo** (trumpet), **Daniel Pinkham** (organ), **Unicorn Concert Orchestra** conducted by **Harry Ellis Dickson.** Decca Ace of Clubs ACL-R56 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

This record will be of peculiar interest to trumpeters, since Roger Voisin and his second string, Armando Ghitalla, are not merely expert players but have also taken the opportunity to demonstrate various types of the instrument. "A trumpet is a trumpet is a trumpet", Miss Stein might have said—but not as far as they are concerned. For the Haydn Mr. Voisin uses an E flat clarino, for the "Purcell" trumpet voluntary he uses a herald's trumpet, while the Vivaldi duo-concerto is played on modern orchestral instruments in C. If I admit to not being able to distinguish much difference in the results I am sure this is simply due to my lack of experience with trumpets.

For the mere music-lover the first side of the record, with the Haydn and Vivaldi works on it, is the more attractive of the two. The performances are bright and efficient, and the recording well balanced. There is only one current version of the Haydn concerto in the catalogues and none of the Vivaldi, so this one is particularly

welcome. The various pieces on the second side, some of them by Purcell and some of them not, as the sleeve-note but not the titles makes clear, are mostly rather boisterous arrangements. The exception is the little "sonata" or "overture" for trumpet and strings preserved only in the library of York Minster. I happen to find the arrangements rather overblown, but the record is such extraordinarily good value that I should be prepared to ignore them in any case. It should be noted that unlike most Ace of Clubs issues this is not an earlier recording that has been demoted from the higher price-range but originates from the American Kapp catalogue. The quality of the recording is in no way inferior to modern standards. J.N.

CAMILLO WANAUSEK. Haydn. Concerto in D major for Flute and Strings. **Leclair.** Concerto in D major for Flute, Strings and Harpsichord. **Pergolesi.** Concerto for Flauto Traverso. **Camillo Wanausek** (flute), **Vienna Pro Musica Chamber Orchestra** conducted by **Charles Adler.** Vox Mono PL10150 (12 in., 30s. plus 9s. 9d. P.T.).

Wanausek is the fortunate possessor of an impeccably pure tone and fine breath-control, and added to these his sense of style makes him an ideal interpreter of these three concertos from eighteenth-century France, Italy and Austria. The Haydn (really by Hofmann) Concerto is available in another coupling, but many will prefer this Vox issue because of the delightful and unfamiliar works by Leclair and Pergolesi. So far the LP catalogues have avoided the concertos of Leclair, though he is an important figure in the history of French classical music and must be one of the few composers who began life by taking up the career of a choreographer and ballet-dancer and ended it by being assassinated. His music has grace and elegance, and this performance brings out both. But the first tutti is marred slightly by a rough beginning. Wanausek has recorded the G major Pergolesi Concerto on Vox PL9440, and his performance of the bright and likeable D major work is of the same high standard. The orchestra has bright, sonorous strings and a capable harpsichordist (Paul Angerer, the composer and viola-player). D.S.

CHAMBER MUSIC

BEETHOVEN. Duo for clarinet and bassoon, No. 1 in C major, G.147. Jost Michaels (clarinet), **Albert Hennige** (bassoon). D.G.G. Archive Mono EPA37173 (7 in., 12s. plus 3s. 11d. P.T.).

That the early Beethoven Duos for clarinet and bassoon are great fun to play has been known to wind players for a long time; that they can be great fun to listen to, also, is amply demonstrated by this new disc. The transparent music is most beautifully turned by the two soloists, who give nothing less than a sparkling performance. The recording, too, is of the very first class (though perhaps, according to taste, with the slightest of tendencies to over-stress in balance the bassoon). As the format also suits the music very well indeed this is clearly a record which approaches perfection. M.M.

★**BEETHOVEN. Piano Trio in C minor, Op. 1, No. 3. Sonata for 'cello and piano in F major, Op. 17. Mieczyslav Horszowski** (piano), **Sandor Vegh** (violin), **Pablo Casals** ('cello). Philips Stereo SABL126 (12 in., 30s. plus 9s. 9d. P.T.).

It is odd that more horn-players do not leap at the chance of recording Beethoven's Horn Sonata, an effective work even though it was run up at short notice for virtuoso Johann Stich (Italianized as Giovanni Punto) when he came to give a concert in the Burgtheater in 1800. Beethoven published his Sonata as being "pour le Forte-Piano avec un Cor, ou Violoncelle", and, according to Czerny, arranged the alternative 'cello part himself. Neither the Supraphon nor the Oiseau-Lyre recordings of the work, with horn, was particularly successful. But the sonata loses most of its point in the 'cello transcription here recorded: the leaps on to sustained notes, and the runs which demonstrate the player's virtuosity, do not sound particularly difficult to manage on the 'cello. And the melody of the slow movement cries out for the *son du cor*. Even though the soloist is Casals, phrasing like a master still, if without his former strength and sureness of tone, the performance can only be regarded in the nature of a curious addition to the catalogues.

The three Piano Trios which constitute Beethoven's Opus 1 are more than Interesting Historical Compositions—though the collector without the *Geister* and *Archduke* Trios in his collection need hardly bother yet about these early ones. Haydn advised his pupil not to publish the third of them, the C minor here recorded; but Beethoven considered it the best of the set and fairly soon it did indeed become the most popular of the three. Marion Scott finds a happy phrase to describe it: "vehement beauty". This is a use of C minor less striking than Mozart's, less impressive than Beethoven's was soon to be—yet unmistakably a characteristically C minor and a characteristically Beethovenish work. The performance suggests mature enjoyment of the young composer's audacity—though it has more drive to it than the *Archduke* Trio by the same team reviewed below. Like that disc, this was recorded in the Beethovenhaus in Bonn, and at the end of the Trio there is applause from just two, or possibly three, pairs of hands. This makes an odd, pointless effect—is it perhaps the violinist and pianist applauding the 'cellist, or mutual congratulation, or a few by-standers (as in Maurel's disc of "Quand' ero paggio")? As in the other record, Philips have provided numerous subsidiary "scrolls", marking off the sub-divisions of the main movements. There is a good (anonymous) sleeve-note. A.P.

★**BEETHOVEN. Piano Trio No. 6 in B flat major, Op. 97, "Archduke". Mieczyslav Horszowski** (piano), **Sandor Vegh** (violin), **Pablo Casals** ('cello). Philips Stereo SABL128 (12 in., 30s. plus 9s. 9d. P.T.).

Some people enjoy music more fully when listening with a score open in front of them, letting eye supplement ear as the work unfolds. Others insist on "just listening" to a gramophone record, and there is nothing in the deportment of the performers to illumine or relate to any musical effect. The record under review is, it seems to me, one where it is emphatically more enjoyable to listen and look at the same time. For without a score, this intensely reflective and, in a sense, disjointed interpretation of the *Archduke* Trio may not hold the attention securely. It is not at all like the bold, youthful reading of Badura-Skoda, Jean Fournier and Janigro, which seizes one from the opening bars and moves forward irresistibly. There, it is as if the players had just discovered the music, and wished to communicate it in all its vigour and beauty. But in this new Philips recording the effect is rather as if the 83-year-old cellist and the 67-year-old pianist who has played with him so often, joined by their younger colleague (Vegh was second fiddle of the old Hungarian Quartet, before forming his own eponymous group) wished to convey a lifetime of affection for and devotion to this score. In places they seem almost to stop moving altogether, to deliver a commentary on the music rather than realize it. But when you have the architectural plan of the music before you in black and white, then the commentary becomes enthralling, while the general shape need not be lost.

The recording was evidently made "live", in the Beethovenhaus in Bonn. There is tuning before each movement, and some preliminary coughs in the settling down. We are not particularly disturbed by the cellist's grunting and groans, however, as in some of the Prades series. The stereo recording is not remarkable for clarity or beauty of tone, but it is adequate; and the siting of the trio—violin on the left, 'cello on the right and piano in the middle—is clearly but not obtrusively suggested. There is an excellent, anonymous sleeve-note, from which I borrow Schindler's conversation with the composer, a bare fortnight before his death:

"Today you are quite well, so we can again poeticize a little—over the B flat Trio . . . I am most eager to know something of its characterisation." When Schindler went on to write: "The first movement is a reverie of pure serenity, in which high spirits, gay trifling, capriciousness, and determined self-will (Beethoven's, if I may say so) all have a place", did Beethoven approve? At any rate the high spirits, etc., are missing from the present performance. But many passages are interpreted with an intensity and "meaning" that are extraordinary. Particularly I would note the mysterious page from bar 175 onwards, where the music is fragmented and strange. And again and

again there is a 'cello melody phrased as only Casals can phrase it: the *dolce* entry at bar 230 is a fine example.

The Scherzo, though marked *allegro*, goes at a tempo which suggests a minuet rather than a scherzo: all three players are very delicate—you might even think them a little too reverent in their handling of the movement, and require a bolder treatment of the rhythm. Here Horszowski begins to show some little rhythmic tricks, hesitances and pauses which could become faintly tiresome. The heavenly *andante cantabile ma però con moto* is taken so slowly as to suggest an *adagio*, which I feel to be against the spirit of a theme marked by Beethoven *semplice*. Casals's entries in the second variation are masterly. Horszowki's playing of tricky passages is not always quite clear or clean (one notices this again in the Finale). At Tempo I, bar 141 (the return of the theme) the music seems almost to be coming to a stop. Philips have rather oddly provided three bands on the second side (which holds the third and fourth movements, played without break): at bar 160, the coda of the slow movement; again where the Finale starts; and again for the final *presto* section.

This is an extremely refined, deeply impressive performance. But, as I have tried to suggest, there is something rather special about it; it is by no means a safe or conventional first recommendation for the Trio. A.P.

BUXTEHUDE. Sonata in D major for viola da gamba, 'cello and harpsichord. Suite in B flat major for violin, viola da gamba and continuo, Op. 1. Ilse Brix-Meinert (violin), **Johannes Koch** (viola da gamba), **Klaus Storck** ('cello), **Walter Gerwig** (lute), **Carl Gorvin** (harpsichord). D.G.G. Archive Mono EPA37156 (7 in. 12s. plus 3s. 11d. P.T.).

Only a small proportion of Buxtehude's chamber-music survives—what there is of it is printed in Vol. XI of the *Denkmäler deutscher Tonkunst*, edited by Carl Stiehl—yet it shows just the same vividness of imagination that we find in the far better known organ works. He obviously knew the work of such Italian composers as Corelli, to judge by his own published sonatas, but he brought to them a contrapuntal strength that was characteristic of his own North German background; yet he is never too immersed in counterpoint to fly off into a sudden rhapsodic—almost romantic—interlude.

Of these two pieces the gamba sonata, taken from a manuscript at Upsala, seems to me slightly less interesting than the suite for violin and continuo, although Johannes Koch plays it most beautifully. The Suite is actually the final section of the fourth of the sonatas Buxtehude published at Hamburg in 1697 as his Op. 1, and I cannot help regretting that we are not given the entire work, but nevertheless this makes a delightful introduction to a little-known aspect of the greatest of Bach's forerunners. J.N.

GRIEG. Violin Sonatas. No. 1 in F major, Op. 8; No. 2 in G major, Op. 13; No. 3 in C minor, Op. 45. **Yehudi Menuhin** (violin), **Robert Levin** (piano). H.M.V. Mono ALP 1712 (12 in., 30s. plus 9s. 9d. P.T.).

Sonata No. 1:
Fuchs, Sheridan (7/54) AXTL1017
Elman, Seiger (4/56) LXT5113
Sonata No. 2:
Heifetz, Smith (4/58) RB16026
Sonata No. 3:
Fuchs, Sheridan (7/54) AXTL1017
Elman, Seiger (4/56) LXT5113
Suk, Hala (3/59) LPV293

Grieg's F major Violin Sonata has little but the dance trio of its middle movement, which is charming, to recommend it. The music, elsewhere, meanders along and not all of Menuhin's art can interest one in it. The G major Sonata, also called "dance sonata", shows more evidence of national characteristics, but I find it hard to agree with the writer in Cobbett's chamber music dictionary that the rhapsodic first movement, which he calls "a symphonic piece", is "full of life and dramatic climaxes". The slow movement has an attractive melody and the third, based on the same type of dance trio as in the F major Sonata movement noted above, is enlivening, but the total effect is rather soporific. Grieg really finds himself in the well-known C minor Sonata, in spite of over-repetition of phrases, and the lovely slow movement, a Romance, has not lost its power to charm. The repeat of this opening melody (after the dance-like the middle section) high up on the violin, is its most beautiful page.

Menuhin, well accompanied by Robert Levin, plays the three Sonatas with affection and lovely tone, the recording is good, the instruments well balanced. A.R.

MOZART. Five Italian Nocturnes and Canzonetta. Four Movements for Wind Instruments. Divertimento for two clarinets and bassoon No. 3 in B flat major, K.439b. Margot Guilleaume (soprano), **Jeanne Deroubaix** (mezzo-soprano), **Hans-Olof Hudemann** (bass), **Jost Michaels** and **Hartmut Stute** (clarinets), **Albert Hennige** (bassoon), **Rudolf Irmisch, Hans Helmke** and **Karl Peppler** (basset horns), directed by **Jost Michaels.** D.G.G. Archive Mono APM14117 (12 in., 30s. plus 9s. 9d. P.T.).

The Jacquins were a prominent Viennese family of the 1780's. Their taste for domestic music led to a friendship with Mozart, and with the Stadlers, which resulted in a good deal of music being written for informal use at their home. Much of it is collected on this record, in such a way that many other Sunday afternoons than the Jacquins' are now likely to be illuminated by it.

The incidence of sisters and girl-friends led to the specification for the Italian Nocturnes and the Canzonetta: trios for soprano, mezzo and bass, accompanied by varying combinations of clarinets and basset horns (but always for three players—someone else, as well as the Stadlers, must always have taken a hand). The Nocturnes have been available for some years on Parlophone PMB1008, where they back a Dittersdorf wind Partita in D in a good performance by Karl Haas and the London Baroque Ensemble. The new record, however, has the advantage of happier spacing, in that the vocal pieces are interspersed with and set off by instrumental ones, and in a quality of recording clearer, though no warmer, than that of the earlier disc. When played in tune (these are) clarinets and basset-horns have always blended beautifully, of course; but not even in-tune singing (this is) can hope to blend solo voices displaying today's wobble. One hopes that the amateur voices at the Jacquins did better in this respect.

In the case of the instrumentalists the basset-horn players do not altogether succeed in stopping their chosen instrument from sounding like an inferior clarinet; but this is always an occupational hazard of basset-horn playing. The clarinet players themselves are strong, liquid, and stylish; helped by a good bassoonist they turn the Divertimento on the reverse of the record most beautifully. Here, though, small flaws occur from time to time in the recording, otherwise excellent: at their stronger moments the three wind instruments seem to catch the microphone, resulting in a mild distortion.

Archive records have always been well presented in all respects save one: an absence of sleeve-notes for music of a type which on the whole has needed such help to understanding more than any other. This new disc adds to all the old qualities of presentation—voluminous and informative notes in four languages (one of them English)—making the presentation, always good, now something like exemplary. M.M.

SCHUBERT. String Quartets. No. 2 in C major, D.32: No. 4 in C major, D.46: No. 7 in D major, D.94: No. 8 in B flat major, D.112: No. 12 in C minor, D.703, "Quartettsatz": No. 13 in A minor, D. 804: No. 15 in G major, D.887. **Endres Quartet** (Heinz Endres and Josef Rottenfusser, violins; Fritz Ruf, viola; Adolph Schmidt, 'cello). Vox Mono VBX4 (three 12 in., 50s. plus 16s. 2½d. P.T.).

It is good news that, for the first time in this country, we are to have recordings of the complete series of Schubert's quartets; and I am glad that the first volume, consisting of about half the number, has been recorded not in strict chronological order—which would have made the enterprise somewhat didactic in tone—but with works of different periods cheek by jowl. (I realise that such juxtapositions may have been due to the requirements of record duration, but programmatically the results are more interesting this way.) To talk of "different periods" in Schubert, of course, prompts a wry smile, since, though his affection for the string quartet lasted throughout his life, only fourteen years separate his first from his last work in this field: yet what a development is apparent! Once again, listening to the outpourings of

this musical genius, the tragic shortness of his life is brought home to us—his portraits all make him seem older than he was—and the words on his memorial, "Here lies buried a rich treasure but still fairer hopes", strike us afresh with their truth.

This volume takes us from Schubert's earliest quartets, written from the age of fifteen for performance in his family circle, to his last and most ambitious work in this medium. The boy composer's admiration for Mozart, whose spirit must still have hovered over Vienna, is clear: the chromatic introduction to No. 4 recalls Mozart's quartet in the same key, and in the second movement of No. 8, which has been called the "first truly Schubertian quartet", there is what seems to be an actual quotation from K.465. There are suggestions too of Haydn (in the *Andante* of No. 4) and of Beethoven (the Minuet of No. 7 recalls the Scherzo trio of the Second Symphony). But the major-minor ambiguity and disconcerting key-changes so characteristic of the mature Schubert, and exemplified above all in the final G major quartet, are already adumbrated in the complex key structure of the early No. 8, a work whose finale is prophetic of the Scherzo of the "Great" C major Symphony. Sometimes the problems of key-sequence defeated him, as in the curiously uncertain No. 7, where his touch momentarily deserted him (see for example the awkward transition in the recapitulation), and whose asymmetries succeed only in sounding ill-judged.

As to Schubert's structural schemes, they rarely conform to the "orthodox" patterns deduced by later theorists. No, the development lies rather in the emotional content of his work: between the ingenuous charm of his early quartets and the romantic urgency and despair of the *Quartettsatz* or the A minor Quartet lies an entire world of feeling.

The Endres Quartet, whom I have not previously heard, bring many admirable qualities to their task. They have excellent ensemble and intonation, vigour, lightness and springy rhythm, vivacity, and above all affection for the music. They are for the most part very clearly recorded (though at a rather high level) and admirably balanced. Nevertheless, as things work out, their early quartets are better than the later ones. Their dance-like spirit in the finale of No. 4 is delicious, their Viennese lilt in the Minuet of No. 8 irresistible. But the leader shows occasional weaknesses in the *Quartettsatz*, and surprises us in the A minor by muffing his run-up in both the exposition (bar 34) and the recapitulation. In the latter work, too, I do not feel there is sufficient relaxation in the *Rosamunde* movement, and the anguished Minuet is over-brisk. The recording plays tricks on the G major; the opening is taken at exceptionally low level, only to be conspicuously raised at bar 52 (after which the fortissimos become strident); and there is a bad hiss in the latter part of the slow movement.

On the whole, however, this set is one which will give much pleasure to chamber-music lovers; and I look forward to the completion of the series. It was a pity that the Endres Quartet should have played No. 2 only in the incomplete form in which it is traditionally published, overlooking the recent restoration of the missing movements by that fine Schubert scholar, Maurice J. E. Brown. L.S.

SCHUBERT. Piano Quintet in A major, D.667, "The Trout". Hephzibah Menuhin (piano), Members of the **Amadeus String Quartet** (Norbert Brainin, violin; Peter Schidlof, viola; Martin Lovett, 'cello) and **J. Edward Merrett** (double-bass). H.M.V. Mono ALP1733 (12 in., 30s. plus 9s. 9d. P.T.).

SCHUBERT. Piano Quintet in A major, D.667, "The Trout". Denis Matthews (piano), **Vienna Konzerthaus Quartet** (Anton Kamper, violin; Erich Weiss, viola; Ludwig Beinl, 'cello; Josef Hermann, double bass). Top Rank Mono XRC6007 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

Wuehrer, Barchet Quartet (2/57) PL8970
Curzon, Vienna Octet (9/58) LXT5433

These are both very acceptable versions of one of the most enchanting pieces of entertainment-music ever written, but although both of them are musical, each has advantages that the other has not. They can be summarised fairly easily, I think. The Amadeus players have the edge over their Viennese rivals in the matter of expressiveness and flexibility; you may sometimes feel that Brainin, the leader, is drawing too fine-spun and nervous a melodic line, but then he suddenly curves a phrase or points an accent so beautifully that you are prepared to accept everything else. On the other hand Denis Matthews seems to me a much more interesting pianist than Hephzibah Menuhin, who is far too literal a player to capture Schubert's individual magic—so little of which is expressed in markings on the printed page. The way Matthews phrases his very first arpeggio shows that his is going to be an interpretation and not a sort of note-perfect read-through, and throughout the work he is clearly listening to everything that the string-players are doing, so that one has a real feeling of musical dialogue.

The recording of the Top Rank record probably emphasises this, for it is clearer, and to my ears more naturally balanced than the H.M.V. Of course this is a matter of taste to some extent. I like to have the illusion with a work of this kind that it is being played right here in my living-room—and my living-room is not so enormous that resonance obscures every rest after a loud chord. H.M.V., attempting something more like the acoustic of a recital-hall, allow the piano to be dominated by the three upper strings, while a certain feebleness in the lower register prevents the double bass from telling as it should; of course one doesn't want the poor fellow growling and grunting *too* audibly, but his presence gives the work a very special tonal character and it should always be clearly felt.

Faced with a choice between these two I would be hard put to it to make a definite decision, and the choice is complicated still more by the splendid Decca version with another English pianist, Clifford Curzon, and another Viennese quartet. This is just as well recorded as the Top Rank one, and even more captivatingly played, I think, but I do find the rather wilful treatment of the scherzo tiresome and should ideally like to have another version to fall back on at this point. The choice in the last resort is clearly one of taste. You may find the playing of the Konzerthaus Quartet a little dull, or that of the Amadeus a little affected, or you may agree with me that the scherzo of the Decca version is out of character—whatever minor grouses you have about any of these recordings you will find a great deal more to enjoy in them. J.N.

INSTRUMENTAL

BACH. Organ Concertos. No. 1 in G major, BWV592: No. 2 in A minor, BWV593: No. 3 in C major, BWV594: No. 4 in C major, BWV595: No. 6 in E flat major, BWV597. **Hans Heintze** (organ). D.G.G. Archive Mono APM14123 (12 in., 30s. plus 9s. 9d. P.T.). Recorded on the organs of the Church of the Holy Trinity, Ottobeuren.

Hans Heintze has made a notable contribution to the recording of Bach's organ music in this disc devoted to arrangements from concertos by Vivaldi and by Johann Ernst of Sachsen-Weimar. Bach's talent as an arranger and improver of other composer's works has never been in doubt, and the excellent performances on this disc do much to convince us that Bach was right to spend time arranging as well as composing. Vivaldi's A minor Concerto is universally known as the eighth of his Op. 3, *L'Estro Armonico*, yet parts of it sound quite different in the organ version—sometimes we miss the clarity and colour of the orchestra, while other sections convince us of the power and majesty of the organ. Both instruments heard, and incidentally very well recorded, were built by Karl Joseph Riepp in the eighteenth century, and specifications are given on the index card. Keen organists can amuse themselves by trying to work out how Heintze achieves his very effective and remarkable echo-passages. D.S.

BACH. Prelude and Fugue in A minor, BWV543. Heinz Wunderlich (organ). Cantate Mono T71875F (7 in., 12s. plus 3s. 11d. P.T.). Recorded on the organ of the Parish Church at Borgentreich, Westphalia.

Heinz Wunderlich gives a highly competent if not perhaps a very exciting account of the A minor prelude and fugue. The notes are all there, and in time, but a little more phrasing might have given the performance more rhythmic impetus. However for many people I am sure the actual sound of the instrument will be the prime



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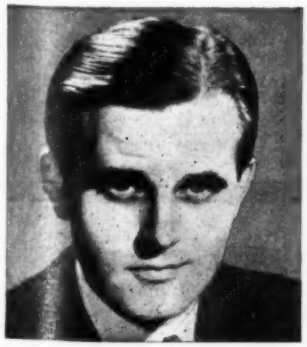
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interest of this record, since as far as I am aware there have not been any recordings of it available previously. To judge by this record it is a fine organ, though without the fiery clarity that makes the work of such seventeenth-century builders as Arp Schnitger remarkable. Since the information about it on the sleeve is in German it may perhaps be worth summarising it here. It was originally made for the abbey church at Dahlheim by an unknown builder. About the second quarter of the eighteenth century it was almost completely rebuilt, and given the form in which it now survives. In 1803 the organ was sold to the parish church of Borgentreich, but the various alterations made to it since that time have been successfully undone by its most recent restorer, Paul Ott, and it is now acknowledged as the best surviving example of baroque organ-building in Westphalia. J.N.

BACH. Organ Works. Eleven Variations on "Sei gegrüsset, Jesu Gütig", BWV768: Fugue in G major, BWV577: Toccata and Fugue in F major, BWV540.

WIDOR. Toccata in F major from Organ Symphony No. 5. **Ralph Downes** (organ). Pye Mono CCL30158 (12 in. 28s. 9d. plus 9s. 4d. P.T.). ★Stereo CSCL70006 (7/58). Recorded on the organ of the Royal Festival Hall, London.

When he reviewed the stereo version of this disc in July last year M.M. expressed the hope that his enthusiasm was not simply due to the absence of any mono version with which to compare it. As a matter of fact, now that the mono version has eventually appeared, I think it is fairly clear that he would have preferred it to the stereo; to me at any rate it seems to have a considerably wider frequency range, so that although we miss the actual topographical separation of the various strands in the music, this is more than compensated by the internal clarity of the sound. Those of you who are interested to hear what the Festival Hall organ really sounds like—and in spite of a few reservations I still think it an extraordinarily successful attempt to provide an instrument capable of playing every kind of organ music with the appropriate sound—will get a much clearer idea from this mono record. To take just one example: the trumpet stop Ralph Downes uses for the chorale melody in Variation X (the last but one) of *Sei gegrüsset* can be heard as much fuller and rounder in tone than it sounded on the stereo disc, and there are similar differences in many other places. (Incidentally, the stereo version is at present unobtainable, but I gather that an improved version of it will be available again soon; perhaps it may then present more of a challenge to the mono one.)

I have dealt first of all with the technical aspect of this record, but of course the really important thing about it is that it presents exceptionally fine performances of two great works by Bach—the Variations and the Toccata and Fugue in F. I simply fail to understand why when so many organ recordings made on the Continent are being released in this country catalogues contain only this one recital by Ralph Downes. It is true that for many years English organ-playing suffered from a stuffy and insular conservatism (in spite of the fact that we had some brilliant technicians); but nowadays there are a number of English organists, Downes among them, fully able to stand beside the French and German and Dutch players who are so well represented in the catalogues. It is true that we have no old instruments that can compare with the best Continental ones, but this record clearly demonstrates that Bach can sound perfectly well on a modern one like that at the Festival Hall. (It is only the reeds that spoil the illusion of an authentic German instrument.) I hope that one of the recording companies at least may take notice of the L.C.C's successful series of recitals at the Festival Hall, which have proved that there is an audience for organ music in this country, provided it is played on something better than the bellowing old monsters that still adorn so many of our cathedrals. J.N.

BARTOK. For Children, Book 1—Selection: Sonatina. **Mikrokosmos, Books 4, 5 and 6**—Selection. **Andor Foldes** (piano). D.G.G. Mono LPM18270 (12 in., 30s. plus 9s. 9d. P.T.).

Géza Anda has already recorded Bartók's two volumes *For Children*, complete, and Andor Foldes has offered a selection from the second volume on DGM18271. The present disc completes the issue here of his series of four records on which all Bartók's major piano works are represented, together with well-chosen selections from the collections of short pieces. The earlier records have given me unfailing pleasure; and so does this one. Foldes's playing is so shapely, so beautifully phrased, so eloquent, that the deceptively simple children's pieces shine as jewels, and can be listened to again and again. As *Mikrokosmos* progresses, the compositions become more and more complex; and Foldes's performance should convince anyone that these are the true successors to the late Beethoven *Bagatelles* or the shorter late Brahms works, intimate pages to which the composer confided some of his most surprising and original ideas. The range of Foldes's excellences is well displayed here: in the feeling for the harmonic changes of the accompaniment figure in the Nocturne (No. 97), which he plays in a magical way: in the sonorities of No. 102, "Harmonics", where the overtones and fundamental of a chord silently depressed by the left hand are explored by a vigorous, varied line for the right; in the rhythmic control and vitality in the two pieces called "Bulgarian Rhythm", No. 113 in 7/8 with its repeated notes, and No. 115 in a swift-flowing 5/8; in the verve of the splendid Bulgarian dances which close the whole opus. The Sonatina based on Transylvanian peasant themes, with its movements entitled Bagpipers, Bear Dance and Finale, makes a good concert piece. The piano recording, as in all this series, is of the highest quality, being very full, clear and rounded, extremely lifelike, but quite free from that tiresome effect of having your head right under the piano-lid. This is masterly playing of music we seldom have a chance to hear in the concert-hall. A.P.

BEETHOVEN. Piano Sonatas. No. 12 in A flat major, Op. 26: No. 15 in D major, Op. 28, "Pastoral". **Walter Gieseking** (piano). Columbia Mono 33CX1603 (12 in., 30s. plus 9s. 9d. P.T.).

This is a particularly poignant reminder of Gieseking's art. It is the last record he made, and the first three movements only of the *Pastoral* Sonata are heard, because Gieseking did not live to record the finale.

But the two performances also bring home very forcibly the unruffled elegance and beauty and clarity which were Gieseking's special distinction as a pianist *hors concours* in his day. There were other great pianists who excelled in works that Gieseking played too; but Gieseking brought special qualities that set his performances apart. Sometimes he sounded finicky, but at his best nobody played more musically or more beautifully or with more authoritative style—they might play differently and with equal splendour, but the greatness would be parallel, never comparable.

The beauty of Gieseking's touch and phrasing is well demonstrated here, in the first movement of the A flat (Funeral March) Sonata, which he recorded previously in the days of coarsegroove, and in the second and third movements of the *Pastoral* Sonata. When he begins the Funeral March you may feel that the accents are too heavy, but gradually you realise that this is a vivid evocation of the heavy tread of a huge crowd walking slowly behind a gun-carriage. The second and fourth movements of the A flat Sonata are a trifle unsteady and nervous, and the opening movement of the D major just falls short of eloquent mastery. Occasionally the phrasing differs from that of the Urtext edition, but the variants are almost always musicianly in effect. The recorded sound is very clean, a shade hard, but allowing full concentration on the music. W.S.M.

BEETHOVEN. Piano Sonatas. No. 8 in C minor, Op. 13, "Pathétique": No. 31 in A flat major, Op. 110. **Elly Ney** (piano). D.G.G. DGM19084 (12 in., 30s. plus 9s. 9d. P.T.).

The veteran Elly Ney has the reputation of being a particularly "masculine" player (according to *Grove*), and this, coupled to her celebrated resemblance to one of the more turbulent portraits of the late Beethoven (demonstrated again by the photograph on the D.G.G. sleeve), may have led people to the conclusion that she is an excessively *Sturm und Drang* pianist. Not at all. In this coupling of an early with a late Beethoven sonata she reveals herself as an exceptionally sensitive player, and

her performances of both works—but more particularly of the *Pathétique*—are extremely enjoyable. Above all, I would point to her performance of the *Adagio cantabile* of Opus 13 as a remarkable demonstration of how one can play Beethoven quite simply, yet with a sustained control of a slow tempo and an intensity of feeling for the music that makes one hang on the notes as they are revealed. Here—and in fact throughout these performances—I particularly noticed Miss Ney's regard for the left-hand parts. A naive thing to say: yet again and again—and without "bringing out" something that had better been left as accompaniment—Miss Ney revealed some point of interest, and *meaning*, which often in celebrated performances passes unperceived. Her treatment of the first movement of the *Pathétique* is properly dramatic, but not exaggerated. In Opus 110 there is almost no concession to the purely pianistic effects which can be achieved by piano writing so adventurous and strange; but one feels that the player has got to understand the heart of the matter. There is no technical sheen over it; but it is genuine—and, one feels, *right*. I like the piano tone, which reminds us that the instruments of Beethoven's time were not the powerfully strung giants of the modern concert hall, but relatively limited in expressive tone: the "expression" must come more from sensitive phrasing and balance. This is playing without any faking or fudging. All the lines—and any faults that there may be in their execution—are left entirely clear. This is extraordinarily honest and convincing playing. A.P.

CHOPIN. Waltzes. No. 3 in A minor, Op. 34, No. 2: No. 6 in D flat major, Op. 64, No. 1: No. 7 in C sharp minor, Op. 64, No. 2: No. 14 in E minor, Op. Posth.: No. 15 in E major, Op. Posth. **Sergio Fiorentino** (piano). Saga Mono EFID1006 (7 in., 5s. 4½d. plus 1s. 8½d. P.T.).

Sergio Fiorentino, a name new to me, has the fluent streamlined technique that is commonplace among young pianists today. I assume from his performance of the above Chopin waltzes that he *is* young and therefore capable of perceiving the error of his ways. He appears to be so anxious to make the waltzes "effective" that from start to finish he plays hardly a natural sounding bar.

Tempo rubato is liberally applied to the A minor Waltz, the idiotically named "Minute" waltz is rattled through in a minute and a half, the characteristic phrases of the opening melody of the C sharp minor are somewhat convulsive, and the posthumous E minor is played as if it were one of Liszt's transcendental studies. A sorry tale—not improved by patches of metallic piano tone. Nevertheless there are signs that a musician could emerge if the player would forget himself and consider the composer.

These lower-priced Saga discs can only be considered an economic buy if performance and recording are really satisfactory. A.R.

CHOPIN. Scherzi. No. 1 in B minor, Op. 20; No. 2 in B flat minor, Op. 31; No. 3 in C sharp minor, Op. 39; No. 4 in E major, Op. 54. **Leonard Pennario** (piano). Capitol Mono P8486 (12 in., 30s. plus 9s. 9d. P.T.).

Arrau (4/55) AXTL1043-4
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Frugoni (1/59) PL10510

Anyone listening to the two Chopin pieces included in Pennario's "mixed" recital reviewed on another page would be tempted to declare that he is no Chopin player. This disc of the *Scherzi* does not lead at once to so definite a conclusion: it has good things in it—accomplished fingers, an affection for the music, sincere rather than understanding. But it cannot really be recommended. Mr. Sackville-West once wrote that for someone who was just getting to know Chopin's music, it mattered less which *pieces* he began with, than which *executant*. Rubinstein, Horowitz, Solomon, Arrau, Lipatti were some of his suggestions. Why should I feel that Mr. Pennario misses the secret of Chopin style?

Partly it is a rhythmic matter. Passage after passage in this performance seems just to "go on". When we hear the four *Scherzi* played as a group, we realise that these pieces, all in triple time, mercilessly expose any rhythmic inadequacies in the interpreter. Partly, too, it is a question of dynamic levels. The *agitato* sections of the B minor Scherzo grow from *sotto voce* to a *fortissimo* climax—but not in Pennario's reading. We must turn to Arrau's performances to discover a dramatic and really well-scaled crescendo, and a proper contrast with the extempore-like B major contrasting section.

The dramatic opening of the B flat minor is realized with more imagination; but the waltz tune which follows is not "sung" with a lilt, and the handling of the A major episode (with its inner melody like Micaëla's aria) is unimaginative. In the C sharp minor, Pennario realizes how tonally magical the rippling descents can be, but the "chorale" is not very full-toned. In the E major he has picked up the trick of scampering the staccato chords of the main subject each time they descend. And then the beautiful C sharp minor melody, over its very simple accompaniment, is not phrased or breathed "vocally"; it becomes monotonous, and it should be one of the most poetic passages of all. Listen to Arrau's handling of it, or Rubinstein's.

It is hard to concentrate on these readings. They are neither dramatic nor eloquent enough. In each case I returned to Arrau with pleasure, to find rhapsodical, fanciful, individual playing, which made one listen to and along the melodic lines to discover what they would do next, and which really made something of the harmonic miracles. Of the available *Scherzi* recordings, this is the one I prefer; but the four pieces are bound inextricably into a two-disc set which also includes the *Impromptus*, the *Ballades*, and the *Barcarolle*. Good value, in fact (but those who want only the *Scherzi* should make for Kentner). The Capitol sides are not nearly so well-filled; and there was no reason to omit the repeat in the B minor (Arrau observes it, on a side which includes the *Fantaisie-Impromptu* as well as *Scherzi* Nos. 1 and 2). The piano tone is respectable, but uninteresting as sound, and the surface of my copy was rather noisy. A.P.

CHOPIN. Piano Works. Ballade No. 3 in A flat major, Op. 47: Nocturne No. 18 in E major, Op. 62, No. 2: Fantaisie Impromptu in C sharp minor, Op. 66: Scherzo No. 2 in B flat minor, Op. 31: Scherzo No. 4 in E major, Op. 54: Nocturne No. 12 in G major, Op. 37, No. 2: Ballade No. 4 in F minor, Op. 52. **Benno Moiseiwitsch** (piano). H.M.V. Mono CLP1282 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Moiseiwitsch is still hard to equal as a Chopin player, let alone beat. On this disc he sounds as though he loves the music as much as ever and understands it more and more. The over-played pieces such as the A flat Ballade come up fresh as paint, and the underplayed ones such as the fourth scherzo sound better musically than one remembered. There is rather a lot of surface noise on side one; otherwise I would only comment adversely on the rests in the B flat minor scherzo. It may be remembered that there are a number of silent bars and even pairs of silent bars in this piece. The pianist observes the first pair and completely omits the second. Faulty editing? Possibly, but Moiseiwitsch also cuts short a good many of Chopin's carefully thought-out rests and held notes later on. Probably he hasn't bothered to count such passages for years; such things matter little, but I for one would have enjoyed the piece a shade more if he *had* counted. The great F minor Ballade gets some really superlative playing; the phrasing both here and in the nocturnes is of the very highest order, sensitive, affectionate and always musical. I understand that this and the E major Nocturne are the same recordings as those issued in 1956 as a backing to Rachmaninov's "Paganini" Rhapsody. R.F.

CHOPIN. Fantaisie in F minor, Op. 49. SCHUMANN. Fantasiestücke, Op. 12. György Cziffra (piano). H.M.V. Mono ALP1713 (12 in., 30s. plus 9s. 9d. P.T.).

Richter (10/57) DGM18355
Novaes (3/58) PL10170
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Last month Harold C. Schonberg made a comparison between Callas and Cziffra—the point of comparison being that neither of them has technique perfectly under control. In so far as Mr. Schonberg's sentences implied a certain lack of musical integrity in Cziffra's approach, I cannot agree with him. It seems to me always sincerely felt playing, not intentionally concerned with display of the pianist's technique at the expense of the music. But there is, of course, a certain streak of wildness, or showiness, in Cziffra's musical personality. His playing of the Schumann *Fantasiestücke* is not as genuinely poetical



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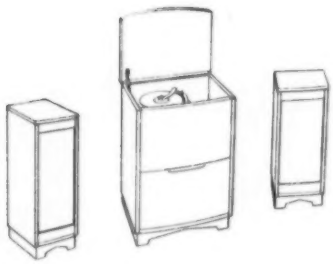
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or anything like as perfect in style as Sviatoslav Richter's (Richter plays only six of the eight, by the way): but he offers fanciful, imaginative, and not at all thoughtless interpretations of the works, in which their pictorial qualities and pianistic audacities are brilliantly realized. Occasionally in these works—and more particularly in the Chopin *Fantaisie*—he will disconcert with a sudden note that seems too loud for its context; or another one, important in the musical sentence, which is treated as a "throwaway". One would not hold up these performances to a pupil as models of style; but even those who know the music very well should be delighted to find a keen musical intelligence, as well as a brilliant technique, turned on them. A distinguished record; and good recording. A.P.

CHOPIN. Piano Sonatas. No. 2 in B flat minor, Op. 35: Third Movement only, "Marche funèbre"; Sonata No. 3 in B minor, Op. 58: Third Movement only. **Alfred Cortot** (piano). H.M.V. Mono 7ER5151 (7 in., 11s. plus 3s. 7d. P.T.).

I am not sure what the point is in issuing one movement only from these two Sonatas—the Slow Movements—but it is a joy to hear Cortot's playing of them. His singing tone in the Trio of the *Funeral March* and in the Nocturne-like the Slow Movement of Op. 58, is exquisite. The piano tone is a little metallic in the opening section of the *Funeral March* but otherwise excellent. A.R.

MICHEELSEN. Holsteinischen Orgelbüchlein: Prelude; Pastorale; Passacaglia; Fugue. **Eduard Büchsel** (organ). Cantate Mono T72018F (7 in., 12s. plus 3s. 11d. P.T.). Recorded on the organ of the Zion Church at Bethel.

This is a record that I can happily recommend to all organists and people interested in organ-playing. Not on account of the music, I must confess, for Micheelsen practises a kind of sub-Hindemithian neo-classicism that soon palls, but for the sake of Eduard Büchsel's playing and the instrument he uses. This is a modern instrument by Paul Ott (the restorer of the Borgentreich organ mentioned on pages 178-9 of this issue. The clarity and blend of its tone seem to me quite remarkable, and they are exceptionally well recorded on this little disc, with just the right amount of reverberation. Büchsel plays the pieces with an effortless fluency that makes me look forward to hearing his recording of Buxtehude pieces advertised on the sleeve. J.N.

FISCHER. Partita in D major.
KERLL. Capriccio "Der steyrische Hirt": Capriccio "Cucu". Edmund Schmid (harpsichord). D.G.G. Archive Mono EPA37177 (7 in., 12s. plus 3s. 11d. P.T.).

Johann Kaspar Ferdinand Fischer (1650-1746) contributed much towards the developing suite for keyboard instruments, and this D major Partita is a good example of his middle-period manner. The five movements are Praeludium, Allemande, Courante, Sarabande, and Gigue, and the Partita is taken from a collection published in 1698 under the fanciful title of *Musicalisches Blumenbuschlein*. The music is pleasant and competently written; the performance average to good. Kerll (another Johann Kaspar) lived from 1627 to 1693, and his two capriccios demonstrate his leanings towards imitative and imaginative musical essays, which—though small in scale—are both charming and effective. The Styrian Shepherd, complete with what is almost a *ranz des vaches*, evokes a pretty pastoral scene, and the ensuing cuckoo piece does what is expected of it, repeating the two-note call in various pitches and keys so that the listener, about to inspect the diamond because it appears to have stuck in a groove, realizes just in time that the fault is in the bird and not the needle. The harpsichord, by Karl Maendler, has been well recorded. D.S.

PROKOFIEV. (*a*) **Cinderella Ballet Suite, Op. 87:** The Winter Fairy; Mazurka. (*b*) **Visions Fugitives, Op. 22:** Nos. 3, 5, 7, 10, 11, 17. (*a*) **David Oistrakh** (violin), **N. Walter** (piano): (*b*) **Emil Gilels** (piano). Saga Mono EFID1003 (7 in., 5s. 4½d. plus 1s. 8½d. P.T.).

The Winter Fairy does not lend itself well to transcription and the chromatic phrase that is its chief motive outstays its welcome, but the *Mazurka*, delightfully played, is much more successful. I enjoyed Gilels's imaginative playing of some of the numbers from *Visions Fugitives* and the piano tone is much superior to that on the Fiorentino disc reviewed elsewhere. A.R.

RACHMANINOV. Prelude Op. 23, No. 6 in E flat major. **Preludes, Op. 32,** No. 1 in C major; No. 5 in G major; No. 12 in G sharp minor; No. 3 in E major; No. 10 in B minor; No. 4 in E minor; No. 13 in D flat major. **Transcriptions. Mendelssohn.** Scherzo from "A Midsummer Night's Dream", Op. 61. **Rachmaninov.** Lilacs, Op. 21, No. 5. **Tchaikovsky.** Lullaby, Op. 54, No. 16. **Rimsky-Korsakov.** Flight of the Bumble Bee from "Tale of the Tsar Saltan". **Moussorgsky.** Gopak from "Sorotchinski Fair". **Bizet.** Minuet from "L'Arlésienne" Suite No. 1. **Schubert.** Wohin? from "Die schöne Müllerin". **Kreisler.** Liebesleid. **Colin Horsley** (piano). H.M.V. Mono CLP1268 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Colin Horsley is an exceptionally gifted pianist with a fine technique, but whether he can quite measure up to the biggest of the Op. 32 preludes of Rachmaninov is another matter. These demand a technique so completely assured that the music can seem completely spontaneous; no consciousness of the sheer physical difficulty of encompassing all the proliferating detail with one pair of hands must spoil the illusion that these sweeping romantic gestures come straight from the heart. Such delicate pieces as Op. 32, No. 5 (G major) and Op. 32, No. 12 (G sharp minor) come off very well, with nicely graded dynamics and careful phrasing, but the final pages of Op. 32, No. 13 (D flat) or the big climax of Op. 32, No. 10 (B minor) are not carried through in one grand sweep; the impetus is allowed to flag for a moment and one is left feeling that perhaps this is just empty rhetoric after all.

The transcriptions on the other side, though no less difficult technically, pose fewer problems of interpretation, and simply because they call for less of the grand style Horsley is more successful with them. Such things as the arrangements of the minuet from *L'Arlésienne* and Schubert's *Wohin?* are on the least favourable reckoning fascinating documents in the history of taste (the imposition of Rachmaninov's highly sophisticated personality on the far more direct and ingenuous originals) and in default of recordings by Rachmaninov himself these are very welcome. All the same, I could wish that Horsley had let himself go with them just a little more—they could be warmer and wittier than this without incurring the charge of vulgarity.

The quality of the recording is pretty good, but on the side containing the preludes the bass is rather attenuated—perhaps because it contains nearly half-an-hour's music; I am all for the record companies being as generous as possible, but not if it means emasculating the sound. J.N.

SCHUMANN. Three Romances, Op. 28: No. 1 in B flat minor; No. 2 in F sharp major; No. 3 in B major. **Kinderscenen, Op. 15. Adrian Aeschbacher** (piano). D.G.G. Mono LPE17082 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

This record, though announced for some time with a DG number, has only recently become available, and in the new LPE numerical series. It offers a beautifully planned reading of the *Kinderscenen*, played as if to some external programme which is a thoroughly convincing one, and gives a unifying shape to the series of thirteen apparently unrelated pieces. It may be that Mr. Aeschbacher is reading something into Schumann's work that was not intended by the composer, or that I am reading something into the performance not intended by the pianist: but in any case this is what I seem to find: that Mr. Aeschbacher plays the opening pieces, *Of strange lands and people* and *A curious tale*, in a sober, slightly square way—as if he were deliberately telling the tale to a child, without inflexions or flights of fancy. I don't mean that it sounds like the playing of a child—only that there is a controlled simplicity in the execution. But gradually the viewpoint changes. By the time we get to *Sleeping child*, the tones are those of an adult watching the child; and then the final *The poet speaks* forms a moving com-

mentary on all the scenes and tales we have heard. So although, as you embark on this version of the *Kinderscenen*, you may miss the fancifulness and imagination which Gieseking, in his wonderful performance, exhibits right from the start, as a whole it forms a most beautiful reading. Aeschbacher's tone is as beautifully graded as we should expect from a Schnabel pupil: he has the master's gift of finding just the right and expressive balance between parts, and of making a slow melody sing. The recording is superlatively good. To the three Romances he brings, appropriately, a freer approach. True, we have had more impetuous performances; but this balance of imagination and discipline is completely convincing.

One complaint alone: although the titles of the *Kinderscenen* are printed (in German) on the label, they do not appear on the sleeve, which has an otherwise well-planned English note. It is hard enough to try to follow the small type as it spins round, without having then to wonder what, say, "Hasche-Mann" or "Steckenpferd" means.

A.P.

EILEEN JOYCE. Schumann. Romance in F sharp major, Op. 28, No. 2. **Beethoven.** Für Elise. **Liszt.** Widmung, G.566; Concert Studies: G.144, No. 3, "Un sospiro" in D flat major; G.145, No. 2, "Gnomenreigen". **Dohnányi.** Rhapsody in C major, Op. 11, No. 3. **Debussy.** Clair de lune: La Cathédral engloutie. **Fauré.** Impromptu in F minor, Op. 31. **Granados.** The Lover and the Nightingale: Allegro de concierto in C sharp major. **Eileen Joyce** (piano). Saga Mono XID5007 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

It will be enough for Eileen Joyce's many admirers to read the contents list of her "Favourite Encores" (the title of the disc) to make it a certain purchase for them. They will be rewarded, in particular, with charming performances of Beethoven's *Für Elise*, Liszt's *Gnomenreigen*, Fauré's *Impromptu* (best of all) and Dohnányi's *Rhapsody*: and, no doubt, they will not bother with what a critic may have to say about the rest.

The atmosphere of Debussy's *Clair de lune* is beautifully conveyed at the start and conclusion of the piece but the middle section is too strenuously played for my taste and there is a lack of poetry in Granados's *The Lover and Nighingale* until the cadenza at the close, which is lovely. Schumann's F sharp major *Romance* is most disappointing. The tempo is too quick, the middle section over-played and the gentle accompaniment to the 'cello-like melody too loud. For a perfect rendering of the piece one must turn, among recent discs, to Peter Katin's collection of "favourites" on Decca LXT5516, a much more distinguished affair in every way and free of the shallow treble piano tone in forte passages that occasionally obtrudes on Miss Joyce's disc.

There is a lack of correspondence between titles on the sleeve and on the label. The former wrongly places the Fauré on Side 2 and the Beethoven as the third instead of the first piece on Side 1, fails to mention it in the notes at all, and reverses the order of the two Liszt Studies. The label gives the correct order.

A.R.

CARLOS SALZEDO. Handel. The Harmonious Blacksmith (arr. Salzedo). **Corelli.** Giga (arr. Salzedo). **Massenet.** Menuet d'amour (arr. Salzedo). **Salzedo.** Petite Valse: Traipsin' thru' Arkansaw. **Carlos Salzedo** (harp). Mercury Mono XEP9005 (7in., 11s. plus 3s. 7d. P.T.).

Carlos Salzedo's name is new to the catalogue and also to me. The two eighteenth century pieces are played quite pleasantly and deftly, but I did not get very much satisfaction out of the more modern side. The harp is an odd instrument with which to go traipsin' thru' Arkansaw (I am no expert) and this piece of bogus Americanism does not quite come off; Mr. Salzedo is no great shakes as a composer. The recording is vivid to a fault. Only harp-players normally hear the instrument as close to their ear-holes as this.

R.F.

LEONARD PENNARIO. Chopin. Etude No. 12 in C minor, Op. 10, "Revolutionary"; Nocturne No. 8 in D flat, Op. 27, No. 2 **Rachmaninov.** Moment Musical No. 2, Op. 16; Mélodie in E major from "Piano Pieces", Op. 3. **Dohnányi.** Rhapsody in C major, Op. 11, No. 3. **Saint-Saëns.** Etude en forme de valse, Op. 52, No. 6. **Poulenc.** Mouvements perpetuels. **Scriabin.** Nocturne for the Left Hand, Op. 9, No. 2. **Paganini.** La Campanella. **Leonard Pennario** (piano). Capitol Mono P8469 (12 in., 30s. plus 9s. 9d. P.T.).

Pennario impressed me very deeply when he made his Wigmore Hall début in 1952—and impressed me in Chopin too. Since then, I have listened to his records in vain to discover playing which excited me so much. His recital on this disc is an enterprising and unusual one (though I suppose it really just represents a group of shorter works in his repertory that do not conveniently fit in anywhere else). But one thing they have in common—they call for elegant, well-bred, "aristocratic" playing—the quality that, say, Rubinstein, and Cortot, and Horowitz have in common. It is evident from his choice of pieces that Pennario has fondness for this kind of music (one can hardly imagine Schnabel disciples bothering with Saint-Saëns's extremely pretty but vapid and effusive *Etude en forme de valse*); and yet, for all his well-founded technique, and evident affection for the music, he seems to me to lack precisely the sort of pianistic "breeding" which this kind of music demands.

Tonal uniformity makes the *Revolutionary* Study seem monotonous and over-long, and some of the handling is rough. The ornaments of the *Nocturne* melody are rendered literal and prosaic; we can hardly keep our minds on the performance, because the line is not treated as something breathing and living. In the Rachmaninov *Moment Musical* Pennario certainly makes dynamic gradients, but he doesn't make anything very effective of them. The *Mélodie* and the Dohnányi *Rhapsody* are more successful, and so is the Scriabin; while the *Campanella* is given an exceedingly brilliant performance: the little bell trills from *pianissimo* to an *fff* which almost reach the threshold of pain! The Poulenc and the Saint-Saëns both call for more elegance, and for the quality we might describe as *esprit*, which Pennario surely lacks.

The recording starts by being adequate, if not particularly attractive. But in the Rachmaninov *Mélodie* it becomes deep and full.

A.P.

ABBEY SIMON. Liszt. Grandes Etudes de Paganini, G.140, Nos. 1-6. **Franck.** Prelude, Chorale and Fugue. **Schumann.** Abegg Variations, Op. 1. **Abbey Simon** (piano). H.M.V. ALP1719 (12 in., 30s. plus 9s. 9d. P.T.).

Nearly all the Liszt *Paganini Studies* are available on disc separately, but a collected edition has not hitherto been available. Abbey Simon fills the gap most happily. The Paganini originals—mostly solo violin caprices—explored pretty fully the resources of advanced string technique, and the Liszt transcriptions explore pretty fully the resources of advanced piano technique: but Simon is nowhere found lacking in this respect, and seldom, indeed, in any other. Here and there it may be possible to imagine a performance of greater delicacy, but it would scarcely be possible to imagine one of greater strength. The second study, in E flat, goes particularly well, with a grasp of the *capriccioso* style not always fully in evidence elsewhere; another winner is *La Campanella*, helped along by the use of Busoni's arrangement.

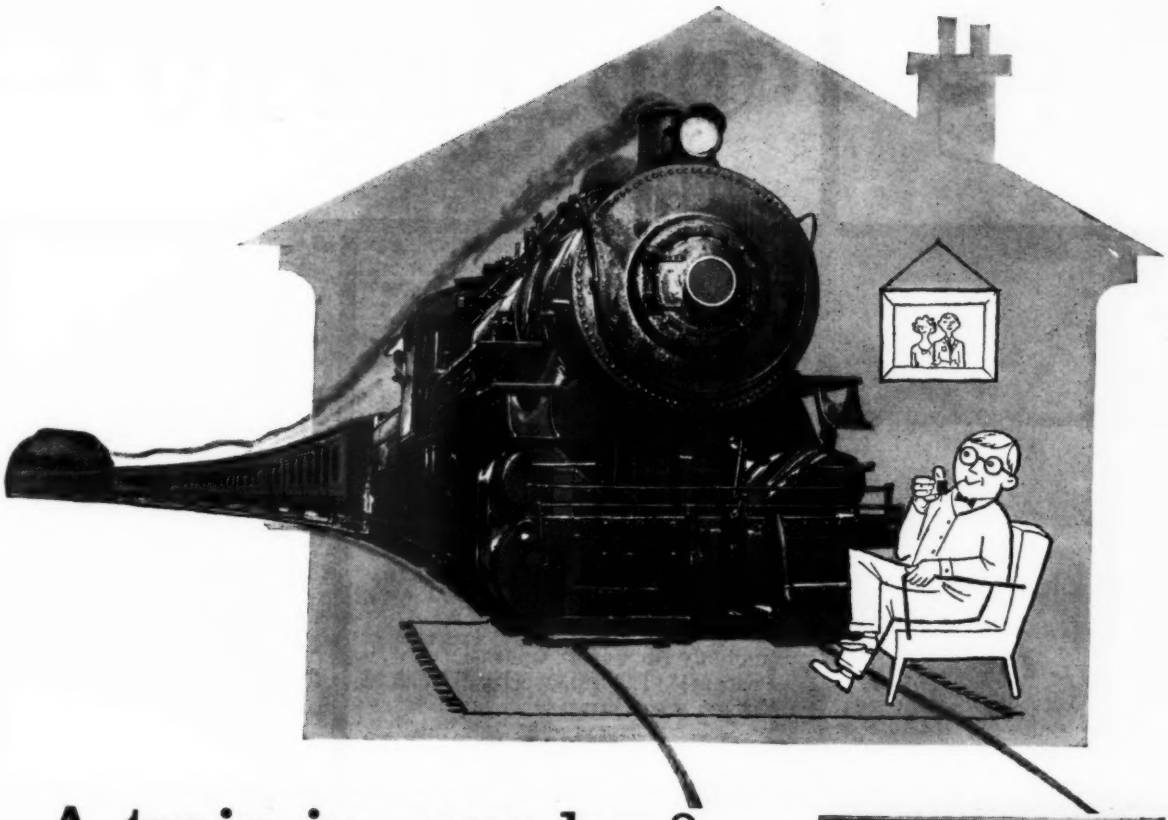
The César Franck is nearly as successful, with a most sympathetically phrased *Prelude* and a gently propelled *Choral* succeeded by a *Fugue* lacking only the last degree of majesty at the climax. Majesty does not enter into discussion of the Schumann, but technical fluency does: heard just after the César Franck, in a performance as blithe as this, the variations seem to take on almost an airy quality of sound, almost as if Schumann himself wrote them just after listening to the Liszt.

All the music alike benefits from a very good quality of recording. In the case of the Liszt studies, which are separate pieces formed into a collection rather than movements forming a unified work, just a few seconds' extra silence betweenwhiles would have been welcome.

M.M.

Postscript.

M.M. being on holiday I have been asked to compare Simon's and Siki's versions of the *Paganini Studies*. Siki, whose version I reviewed last month, plays Liszt's second version exactly as it stands, except in the fifth study which he ends with an extra glissando, and in the seventh variation



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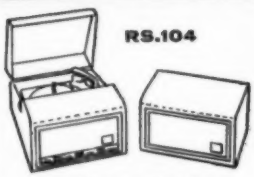
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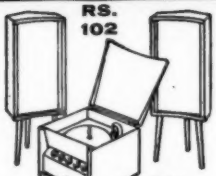
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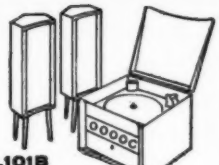


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of the final study when he repeats the first half. Simon adds Busonificatory touches to all the studies except the first which he seems happy to play straight—I should say that I only know Busoni's edition of *La Campanella*, my copy of the studies being the old Dannreuther edition.

In general, Siki's playing is cleaner and neater, Simon's more woolly but often more affectionate in effect, more espressivo. Simon gains in the fourth, arpeggio study, of which Siki's exposition is a bit dull (like the study), and in the *capriccioso* second study (but Siki's playing is fine too). I find it disappointing that Simon only plays a two-octave glissando in the fifth study (perhaps this is Busonifaction too). Side for side I enjoy and admire Siki's performance best, being a struggling pianist myself who can appreciate the achievement in Siki's clean, fine-toned playing. Not that Simon isn't a splendid pianist, but he isn't quite so accurate—and these pieces are, after all, studies in virtuoso technique.

The recordings have appropriate characteristics. Pye has the clearer sound, H.M.V. more warmth and opulence of colour. The H.M.V. side lost quality at the end; if you fancy it (and many people may do so), then try the last minute or so of your copy before you buy it. W.S.M.

CHORAL AND SONG

BACH. Cantata for the Visitation of the B.V.M., "Meine Seele rühmt und preist", BWV189. Hans-Joachim Rotzch (tenor), **Fritz Mohrmann** (flute), **Barbara Fischer** (violin), **Almut Moster** ('cello), **Diethard Hellmann** (harpsichord) conducted by **Diethard Hellmann.** Cantate Mono T72060K (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Ludwig Ens., Lehmann (9/55) APM14028

The container of this disc, the first under the new label *Cantate* that I have heard, has on one side, an excellent reproduction of the Vollbach portrait of Bach, in colour, and on the other side the German text of the church cantata. (I understand that Novello, who are marketing these discs, are going to provide English translations.) High hopes raised by the appearance of the container were not disappointed when I played the disc, for here indeed is a performance in the highest class.

The text of the Cantata, "Come my spirit, come, exalt", is a gloss on a part only of *Magnificat*, divided into three arias and two recitatives for solo tenor. It does not end with a chorale.

L.S., praising the instrumental accompaniment to the opening aria on the D.G.G. disc, found the singing of Walther Ludwig far too loud, hurried, and out of style, and the balance poor, and forthwith dismissed the rest of the performance. On the present disc nothing of the kind occurs, the playing of the oboe, recorder, violin, and of the continuo is beautiful and very well balanced with the voice, and Hans-Joachim Rotzch, though his voice is, perhaps, a little light in tone, shows himself to be a most artistic and satisfying singer, perfectly steady, phrasing most sensitively and giving unalloyed pleasure throughout. He manages the high passages in the second aria "In heaven God high enthroned", extremely well, with continuo accompaniment only, without any sense of strain. Parry called this beautiful little Cantata "rather uninteresting", from which I conclude he had never heard it as well performed as it is on this disc. The acoustic is spacious, the surfaces silent. A.R.

BACH. Motet, "Jesu, meine Freude", BWV227. Herta Flebbe, Rotraud Pax (sopranos), **Frauke Haasemann** (contralto), **Wilfried Kastrup** (tenor), **Johannes Kortendieck** (bass), **Westphalian Singers, Barbara Braukmann** ('cello), **Arnim Schultz** (double-bass), **Arno Schönstedt** (positive organ), **Otto Steinmann** (trumpet), **Heinrich Ehmann** (alto trombone) conducted by **Wilhelm Ehmann.** Cantate Mono T72085L (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Geraint Jones Singers (7/58) CLP1178

Geraint Jones used organ and string bass as instrumental support in his recording of *Jesu, meine Freude* and no soloists, whereas, as will be seen above, Wilhelm Ehmann uses soloists (as well as a smaller body of choral singers) and, among the supporting instruments, a trumpet and an alto trombone. This is an equally legitimate proceeding and the accompaniment, if more prominent, is still very discreet.

The H.M.V. recording gives the impression that one is some distance away from the singers and, compared with the present disc, sounds studio-bound. The singers are here much closer, without in any way being on top of the microphone and the acoustic, as in the Bach cantata disc reviewed above, is spacious, the movement of the parts more clearly heard. The sopranos of the chorus are a little breathy and I did not greatly care for the soloists' singing of the eighth verse, "Though Jesus Christ in you abide", with aspirates in the runs. Mr. Jones's singers are much better here and in general he obtains more variety of nuance from them. The two conductors differ as to what verses or passages shall be left unaccompanied but this is entirely a matter of taste.

This is on the whole a good performance, well recorded but with a balance that over-favours the sopranos and is weak in the bass parts. A.R.

BUXTEHUDE. Three Choral Cantatas. "Alles, was ihr tut": "Befiehl dem Engel": "Mit Fried und Freud". **Johannes Künzel** (bass), **Greifswalder Domchor, Berlin Bach Orchestra** conducted by **Hans Pflugbeil.** Cantate Mono T72098K (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Buxtehude is so overshadowed by Bach that often less than justice is done to his inventive genius and fertile imagination. D.S. dealt admirably with these qualities in his review of five of the composer's Sacred Cantatas in the June issue of THE GRAMOPHONE (D.G.G. Archive APM14088) and they are here displayed again in the three attractive works.

Alles, wos ihr tut is a happy piece calling on mankind to base his words and works on Jesus and thank God for Him. There are three fairly long orchestral preludes before the various sections into which the text is divided, a bass solo, with the chorus sopranos responding, forming one of these. *Befiehl dem Engel*, is a gentle and tender prayer, with some beautiful echoed phrases, beseeching God to send an angel to watch over us, give us respite from the promptings of Satan and let us repose in God's name. *Mit Fried und Freud 'ich lahr dahin* (In peace and joy I now depart), the title also of one of Bach's church cantatas, is a free rendering of *Nunc dimittis*, with the verses of the chorale alloted alternately to sopranos and basses and the melody, except in the last verse, varied. All three works, which have organ continuo, are well sung and accompanied, and excellently recorded. A.R.

BEETHOVEN. Missa Solemnis in D major, Op. 123. Elisabeth Schwarzkopf (soprano), **Christa Ludwig** (mezzo-soprano), **Nicolai Gedda** (tenor), **Nicola Zaccaria** (bass), **Singverein der Gesellschaft der Musikfreunde** (Chorus-Master: Reinhold Schmitt), **Philharmonia Orchestra** conducted by **Herbert von Karajan.** Columbia Mono 33CX1634-5 (two 12 in., 60s. plus 19s. 6d. P.T.).

Klemperer (6/53) PL6992
Boehm (5/56) DGM18232-3
Toscanini (10/54) (12/58) (R)RB16133-4

Comparison of the various recordings of Beethoven's *Missa Solemnis* leaves one in a state of confusion, giving praise with one hand and taking it away with the other. As Vox have announced a reissue of the Klemperer recording on one disc, and perhaps with "improved" sound, I will only say the soloists are the least good and that the chorus not quite the equals of those in the other issues, but that Klemperer's fine and unified conception of the great work deserves to be perpetuated.

Toscanini's extraordinarily dramatic and passionately fervent performance is in a class of its own. No other conductor seems able to get an orchestra to play *sforzandi* as he does, or to get such precision from the chorus; as, for example, in the shouts of "Gloria" in that movement, or such depth of feeling and organ-like tone into the solemn prelude during the Elevation, and a hundred other things. But one does feel that there is a good deal of juggling with microphones to bring out orchestral details. In the woodwind entry in the second *Kyrie*—third bar of the bottom stave in the Novello score (page 12) for example. The soloists are often too distant, especially in *Christe eleison*, *Gloria*, and some parts of *Agnus Dei* and the violin solo in the *Benedictus* is too prominent as well as unpleasing in tone. I must admit that I was bowled over by this performance when I first heard it, but am now rather compelled to admiration but do not feel it to be an interpretation that I want to live

with. The soloists are again a weak feature of Böhm's D.G.G. recording which has excellent solid sound, but as an interpretation may be thought occasionally a bit stolid. It comes out, from the point of view of reproduction, better on my new equipment than when I first heard it, and on the whole it is satisfying.

And so we come to the Karajan recording. He has the best team of soloists and a choir as fine as that of St. Hedwig's Cathedral but lacking weight in the bass line. "Ante omnia" in *Credo* is a hoarse mutter.

Karajan's interpretation lacks nothing in fervour or drama and might, with Klemperer's, be thought of as being sung in church—for the work is performed regularly in St. Stephen's Cathedral, Vienna. For this reason I wish the priest's intonations in *Gloria* and *Credo* had been given to add verisimilitude.

The tempo of the first *Kyrie* is on the slow side, which is a perfectly possible view, but the music should not give the impression of moving sluggishly, as here. The *Christe* moves along well, and without the *agitato* expression that Böhm gave it.

It is as impossible to hear the first choral entries in the *Gloria* as in all these recordings except Klemperer's, but Beethoven has marked the orchestra double *forte* and the chorus parts *forte* so perhaps he meant the orchestra, for the moment, to overwhelm the voices. Emotional over emphasis is avoided in *Qui tollis* and there are no aspirates in the singing of "Gloria" in the magnificent fugue, which comes out as clearly as one can reasonably expect.

The *Credo* is splendidly done except for the inaudibility of the choral singing of "et sepultus est". "Et resurrexit" is thrilling in the right way, but I cannot agree with the conductor's treatment of "Et vitam venturi". The tempo is surely too slow and he does not allow the chorus to sing above mezzo-forte—or only just in the final bars—until the fugal section with these words. The first double-forte comes about half-way through this section and then Karajan works up to a fine climax just before the "Amen". It sounds as if he wanted to be sure the chorus were fresh enough to give this everything they had got, but there must have been a less superficial reason than that.

The flute in "Et incarnatus est" makes a beautiful effect and the "Crucifixus" is most poignant.

The *Sanctus* is beautifully done and, apart from rather slack chording on the high chord with which it begins so is the *Benedictus*. Hugh Bean plays his violin solo with lovely tone if, to be hyper-critical, with a little too much vibrato, and both soloists are excellent. Nicola Zaccaria's fine bass voice tells superbly in the *Agnus Dei*, very expressively sung by all throughout without emotional exaggeration, but with a just sense of drama in the martial irruptions.

The recording has an excellent acoustic, with well spread sound and no feeling of the studio, and in general the orchestral detail comes out well.

The internal balance of the soloists—as of the choir—is sometimes not good. Schwarzkopf sings beautifully throughout but in relation to her colleagues sounds occasionally too distant.

This work needs stereo if any ever did, and no doubt, will be issued in that form later on, but considering the problems it raises this can be considered, as a whole, a very satisfactory recording of an interpretation deeply felt and realised. A.R.

BRAHMS. Lieder. Mit vierzig Jahren (Rückert) : Steig' auf, geliebter Schatten (Halm) : Mein Herz ist schwer (Geibel) : Kein Haus, kein' Heimat (Halm) : Herbstgefühl (Schack) : Alte Liebe (Candidus) : Abenddämmerung (Schack) : O wüsst' ich doch den Weg züruck (Groth) : Auf dem Kirchhofe (Liliencron) : Verzagen (Lemcke) : Regenlied (Groth) : Nachklang (Groth) : Frühlingslied (Geibel) : Auf dem See (Simrock) : Feldeinsamkeit (Allmers). **Dietrich Fischer-Dieskau** (baritone), **Jörg Demus** (piano). D.G.G. Mono DGM18504 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: SLPM138011 (5/59).

The stereo disc of this recital gave, as I said in my review of it in May, "a perfect illusion of singer and pianist in the right perspective" whereas, on the mono disc the balance of tone is less natural and the artists sound further away instead of being in the room with one and adjusting their tone accordingly. However, a good stereo disc means, generally, a good mono disc, and this one is no exception.

Some of Brahms's most beautiful songs are included in this recital and everything in it is worthy of Fischer-Dieskau's fine and sensitive singing. I hope D.G.G. will put *Feldeinsamkeit*, with one or two more of the songs, onto an EP so as to make that exquisite song even better known and as their EPs in the Archive series have words on the card enclosed why could not that be done also? A.R.

SCHOEK. Lieder. "Ein Tagewerk": Vom Lager stand ich mit dem Frühlicht auf; Aber ein kleiner goldener Stern. Frühgesicht; Reisephantasie; Das Ende des Festes; Nachruf; Jugendgedenken; Peregrina II; Auf ein Kind; Dämmerung senkte sich von oben; Ach, wie schön ist Nacht und Dämmerschein; Nachklang; Höre den Rat; Venezianisches Epigramm; Jetzt rede du! **Dietrich Fischer-Dieskau** (baritone), **Margrit Weber** (piano). D.G.G. Mono DGM18511: ★Stereo SLPM138013 (12 in., 30s. plus 9s. 9d. P.T.).

This recital is intended as a tribute to Othmar Schoeck on the occasion of his 70th birthday—which fell on September 1st, 1956—but in the event it is also a memorial to him as he died in March of the following year. The Swiss composer could not have better advocates for his songs, so little known here, than Fischer-Dieskau and Margrit Weber: but though D.G.G. have given a brief account of his life and work on the sleeves of these discs—the stereo has a different format to the mono and is less informative—they do nothing to tell the listener what the songs are about beyond translating the titles and first lines. This happened also on the disc made by Maria Stader who recorded, together with songs by Schubert and Mendelssohn, four songs by Schoek, including *Nachruf*, the only one duplicated by Fischer-Dieskau.

Schoek is not so melodically gifted as his great predecessors in the Lied but, as far as I can judge, he has a large measure of Wolf's care in word setting and often devises imaginative piano parts. This is notably the case in *Aber ein kleiner goldener Stern* (But a little golden Star) with the piano accompaniment wholly in the treble, in *Frühgesicht* (Early Sight), with its suggestion of a thunderstorm, in *Das Ende des Festes* (The end of the feast), and in the long epilogue to *Jetzt rede du* (Now speak). *The end of the feast* begins with the words "As Socrates drank with his friends", and it is maddening not to have a clue about the rest of the poem by C. P. Meger.

The only straightforward tunes, and very charming they are, are to be found in *Nachruf* (Remembrance) and *Venezianisches Epigramm* (Venetian Epigram) which begins with the words, by Goethe, "I compare this gondola"—but to what?

Harmonically Schoeck is conservative, but *Ach, wie schön ist Nacht und Dämmerschein* (Ah, how beautiful is Night, and the light at dusk) has an unexpected ending and so has *Nachklang*, which closes with an unresolved discord.

Fischer-Dieskau sings these songs as if he loved them and, as I have said, he is admirably accompanied by Margrit Weber. There is little to choose between the mono and stereo versions: in each case the recording is excellent. The mono sleeve has a misprint. It ascribes *Peregrina II* to side one, whereas, as given on the label, it is the first song on the reverse. A.R.

SCHUBERT. Winterreisse D.911. Gérard Souzay (baritone), **Dalton Baldwin** (piano). H.M.V. Mono ALPS1734, ALP1735 (one single-sided and one double-sided 12 in., 49s. 6d. plus 16s. 1½d. P.T.).

Hotter, Moore	(4/55) 33CXS1222 3
Fischer-Dieskau, Moore	(11/55) ALPS1298-9
Greindl, Klust	(1/58) DGM19093-4

The merits of this performance are prejudiced by the poor balance between voice and piano. It is difficult to understand why in these days, when there is every chance of detecting such faults on the rehearsal tapes at an early stage, such a thing could be allowed to happen: the time should be past when the singer and pianist sound as if they were performing in different parts of the studio. The best balance and the best recorded tone in the previous versions listed above is to be found on the Fischer-Dieskau discs, and though I have a special and personal feeling for Hotter's interpretation this is the one I should now recommend. Gerald Moore, also, plays even more superbly on this disc than on the Columbia. Dalton Baldwin, musicianly and careful, is not in this class

of superlative artistry. One misses Mr. Moore's wonderful and immediate creation of the atmosphere of each song—and how much depends on that—and his variety of touch—and I must again remark on his timing of the semiquaver rest and the emphasis given to the chord following in *Der Leiermann*, which bring vividly before one the pathetic figure of the old man with his frozen fingers and worn-out hurdy-gurdy. Mr. Baldwin, it is only fair to say, plays with musicianly feeling and excellent phrasing and certainly deserved better recording than this. Gérard Souzay's intelligent and sensitive performance suffers also from his placing at the microphone, which unduly exposes his vocal apparatus at work.

His voice is light for this testing cycle, though his lowest notes are surprisingly rich in tone and his high notes tell well at climactic points. He does not always fill out the ends of phrases with tone and his mezza-voce is less well supported, except here and there, than that of Fischer-Dieskau but, within his vocal resources, he emerges with considerable success from a supreme test of the Lieder singer's art. He is at his best from *Die Post* (the thirteenth song) onwards, conveying true pathos in *Der Wegweiser*, *Das Wirthshaus*, *Die Nebensonnen* and *Der Leiermann*, to the last of which he gives a soft ending, as Hotter did. Fischer-Dieskau loudened his tone here, which is a permissible point of view, but one I like less. Souzay's enunciation is not so admirably crisp as usual and he occasionally misses meaningful treatment of words, as for example "kalt" in *Auf dem Flusse* which, as the other two artists sang it, really did convey the sensation of cold.

Souzay's undoubted gifts as a Lieder singer have been displayed in the past, except where he undertook songs, such as *Der Atlas*, obviously too weighty for him, and it is a great pity that more care was not taken to secure a better balance on this disc, which represents, as for every singer who undertakes it, a major effort. A.R.

SCHUTZ. Fourteen Motets from "Sacred Choral Music" (1648). Norddeutscher Singkreis conducted by **Gottfried Wolters.** D.G.G. Archive Mono APM14131 (12 in., 30s. plus 9s. 9d. P.T.).

The fresh voices and clean intonation of this Hamburg choir, under the capable direction of Gottfried Wolters, are admirably suited to the subtle structure of these late flowers of Schütz's genius. He twice visited Italy during his long musical life, first of all to study with Giovanni Gabrieli, and later to see and hear the new experiments of Monteverdi and the monodists. He was attracted to some aspects of the new style, and repelled by others, for he admired the *stile concitato* of Monteverdi yet feared for the very foundations of polyphony. Twenty years after this second visit Schütz reaffirmed his faith in the musical legacy of the Netherlanders by publishing his *Geistliche Chormusik*, and pointing out in the preface that German composers should learn to crack the hard nut of polyphony before going on to master the seductive sounds of concerted music. These fourteen motets give the listener a good idea of the mature Schütz, and the sympathetic performance should win over many a pair of ears to the beauties of baroque choral music in Germany. Texts of the motets are printed on the index card.

Unfortunately the transition from one item to another is far from smooth, since the individual items were probably recorded in a different order from that adopted in the final montage, and pitch problems loom large and frequently. Better planning of the sessions and of the disc itself would have avoided these sudden and startling "modulations". D.S.

SCHUTZ. Sacred Concertos. "Ich liege und Schlafe": "Himmel und Erde vergehen": "Ihr Heiligen, lobsinget dem Herrn": "Meister, wir haben die ganze Nacht gearbeitet". **Herta Flebbe** (soprano), **Frauke Hassemann** (contralto), **Wilhelm Kaiser** (tenor), **Paul Gümmer, Johannes Kortendieck** (bass), **Arno Schönstedt** (positive organ), **Johannes Koch** (viola da gamba and double-bass) conducted by **Wilhelm Ehmann.** Cantate Mono T71680F (7 in., 12s. plus 3s. 11d. P.T.).

This is not a very successful disc from the performance angle. The singers are not of the first order, and their treatment of Schütz is rather unnecessarily heavy-handed. The bass simply cannot manage the low notes in *Ich liege und Schlafe*, and when he is joined by his fellow-bass in *Himmel und Erde vergehen* the effect of the runs in thirds and sixths is unattractively stodgy. I did not greatly care for the blend of the soprano-alto duo in *Ihr Heiligen*, though the singing is musical and promising. Best of all perhaps is the tenor, Wilhelm Kaiser, who brings a fresh and natural declamation to *Meister, wir haben die ganze Nacht gearbeitet*, from the same collection as the previous items—Schütz's *Kleine Geistliche Konzerte* of 1636 and 1639. The recording is fair, with a little too much resonance for works of an essentially intimate character. D.S.

TELEMANN. Cantata, "Ihr Völker hört". Hildegard Hennecke (contralto), **Gustav Scheck** (flute), **August Wenzinger** (viola da gamba), **Fritz Neumeyer** (organ). D.G.G. Archive Mono EPA37073 (7 in., 12s. plus 3s. 11d. P.T.).

This cantata, for Epiphany, is one of the many written by Telemann under the general title of "Der Harmonische Gottesdienst", and for those who may like a score, the complete work is printed in Volume II of Telemann's Works published under the auspices of the Gesellschaft für Musikforschung. Simply scored for alto, flute, and continuo, the cantata reflects something of Telemann's feeling for nicely poised chamber ensembles, and the performance is greatly helped by the tasteful playing of Scheck, Wenzinger, and Neumeyer.

Unfortunately Hildegard Hennecke's voice is lacking in variety of colour, purity of tone, and flexibility. She breathes heavily at frequent intervals and contrives to sound very hard pressed indeed. She is least successful in the sequential runs on words such as "erscheinet" and "Strahlen", where a built-in wobble causes the intonation to go to pieces and the general effect to subside into ponderousness, where ease and lightness is indicated by both music and text. I cannot honestly recommend this performance. D.S.

ANTHEMS. Dowland. "Come, Holy Ghost". **Blow.** "The Lord hear thee". **Purcell.** "Remember not, Lord, our offences": "Lord, how long wilt thou be angry". **Vocal Ensemble (N.C.R.V.), Hilversum** conducted by **Marinus Voorberg.** Cantate Mono T71884F (7 in., 12s. plus 3s. 11d. P.T.).

How extraordinary that we should have to wait for a German record company and a Dutch choir to give us the first LP versions of the two Purcell anthems, both of which are reasonably familiar to church choirs in this country. At any rate, although I have heard more exquisite performances of the two Purcell pieces from church choirs with boy trebles and male altos, these are very good of their kind. The Hilversum Ensemble naturally cannot achieve the blend of a first-rate cathedral choir, but their intonation is good and their diction (of how many English choirs can this be said?) excellent.

Both the Purcell pieces are very early works, and are found in the fair-copy book now preserved at the Fitzwilliam Library, Cambridge; they show an amazingly assured use of dissonance. It is perhaps a pity that the contrasting middle section of *Lord, how long* is not done by solo voices as Purcell specifies, but this is a minor point. The Blow piece on the other side strikes me as rather undistinguished in comparison, but the Dowland is a most beautiful setting of the metrical version of *Veni creator spiritus* —using the hymn-melody as a cantus firmus. I hope we shall have more of these offerings from Hilversum—let alone from nearer home. J.N.

HYMNS. Nun bitten wir den Heiligen Geist: Heil'ger Geist, du Tröster mein. Hessian Singers, Karl Köhler (positive organ) conducted by **Philipp Reich.** Cantate Mono T72013N (7 in., 8s. 6d. plus 2s. 9½d. P.T.).

These two hymns are very attractively presented and sung by the Hessian Singers, whose tone is straight, fresh, and musical. *Nun bitten wir den Heiligen Geist* is a twelfth-century hymn that was added to by Luther and set to music (using a medieval tune as a basis) by Michael Praetorius. The performance is *à capella*, and the recording—helped by a good acoustic—is excellent. On the other side is an interesting performance of *Heil'ger Geist, du Tröster mein*, whose text is based on the Whitsuntide sequence *Veni sancte spiritus*. The melody is a north German one of decided charm, and it gained currency in the early part of the seventeenth century. The performance begins with an organ prelude (the little positive played by Karl Köhler sounds well)

and continues with the first two verses, set for three-part choir by a modern German composer, Albert Thate. Women sing the third verse in unison, accompanied by the organ, which follows with a solo of its own in the style of a chorale, replacing verse 4. In the fifth verse, men's voices are heard in unison, again with the organ discreetly in the background. To end with, we hear four-part settings of the sixth and seventh verses by another contemporary German composer, Johannes Driessler, whose Psalm settings for choir and organ are widely used in his native country. A happy marriage of old and new German liturgical music is thus presented on a small but interesting disc.

D.S.

MUSIC FOR BRASS. Lobe den Herren, den mächtigen König; Nun danket alle Gott; Wie schön leuchtet der Morgenstern; Wachet auf, ruft uns die Stimme. Bethel Trombone Ensemble conducted by **Walter Diwe.** Cantate Mono T71671F (7 in., 12s. plus 3s. 11d. P.T.).

This record shows something of the continued fondness for brass music in German churches, in the tradition of the town bands and tower-music exponents of olden times. The group plays well in tune and their ensemble is good, though there is an occasional roughness in attack. Oddly enough, all four hymns are well known in English churches, and some collectors may be interested in hearing how different "verses" of the hymn, set by German composers (mostly of the seventeenth and eighteenth centuries) sound when strung together in apparently haphazard fashion. The first hymn, for instance, is played in four successive settings: Melchior Franck (1573-1639), Joachim Neander (1650-1680), Gerhard Schwarz (b. 1902), and Melchior Franck again. *Nun danket* is heard in Bach's version, and *Wie schön leuchtet* has its three verses divided between Schein, Praetorius, and Bach, the two last-mentioned being responsible for the settings chosen for *Wachet auf*. An unusual, and (in small doses) pleasant way of playing well-known hymn tunes.

D.S.

MOTETS. Bruck. "Christ der ist erstanden, Halleluja". **Schütz.** "Also hat Gott die Welt geliebt": "Ich weiss, dass mein Erlöser lebt". **Senfl.** "Gelobet seist du, Christe". **Heinrich-Schütz-Kreis, Bethel** conducted by **Adalbert Schütz.** Cantate Mono T71673F (7 in., 12s. plus 3s. 11d. P.T.).

The Heinrich-Schütz-Kreis sound to my ears a youthful body, for their voice-production is as yet unalloyed by excessive vibrato, and their performance of these motets is therefore apt and accurate in every sense. Their conductor, Adalbert Schütz (a descendant of the great composer?), has clearly trained his choir with care and devotion. The motets by Senfl and Bruck date from the early sixteenth century, and contrast well with the more personal polyphony of Heinrich Schütz. No lover of early German music can fail to find this disc both welcome and pleasing, as the recording as well as the performance is excellent. D.S.

MOTETS. Distler. "Lobe den Herren, den mächtigen König". **Thomas.** "Gott wird abwischen alle Tränen". **Pepping.** "Lobet, ihr Knechte, den Herrn". **David.** "Nun bitten wir den Heiligen Geist". **Thomaner-Chor, Leipzig** conducted by **Kurt Thomas.** Cantate Mono T71893F (7 in., 12s. plus 3s. 11d. P.T.).

This makes a representative little anthology of the Lutheran church-music revival in this century—a respectable, if not a very important, aspect of music in our time. It seems to have run on more or less parallel tracks with the similar revival of Anglican church music: we find the same mixture of archaism and pastoral-romanticism as in, for example, Vaughan Williams's Mass in G minor—though none of the works on this record approaches it in stature. Kurt Thomas's piece—harmonically the most ambitious—is more reminiscent of W. H. Harris than of Vaughan Williams, while in the others the archaic elements are derived primarily from Schütz and from the sixteenth-century chorale repertory.

The choir of St. Thomas's, Leipzig, can boast some excellent trebles, as those who know the Archive recording of the *St. John Passion* will remember; inner parts, altos in particular, are rather less good. Kurt Thomas secures good lively performances, but in J. N. David's chorale-motet the rhythm is allowed to plod. The recording, made at the Church of the Resurrection at Bad Oeynhausen, is perfectly acceptable.

J.N.

THE PLAY OF DANIEL—A Twelfth-Century Musical Drama.

Belshazzar's Prince — **Russell Oberlin** (counter-ten.)
Belshazzar — **Brayton Lewis** (bass)
Two Wise Men — **Jerold Sien** (bar.), **Alan Baker** (bar.)
Three Envious Counsellors — **Paul Ehrlich** (ten.), **Jean Hakes** (sop.), **Arthur Squires** (ten.)
Habakkuk — **Alan Baker**
Belshazzar's Queen — **Betty Wilson** (sop.)
Daniel — **Charles Bressler** (ten.)
Darius — **Gordon Nyers** (bar.)
Two Advisors — **Alva Tripp** (bar.), **Jerold Sien** (bar.)
An Angel — **Russell Oberlin**
Herald Angel — **Russell Oberlin**
Satraps & Soldiers — **William Bohn** and boy choristers of the Church of the Transfiguration, New York

New York Pro Musica Orchestra directed by **Noah Greenberg.** Brunswick Mono AXTL1086 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Liturgical drama has, until now, been represented on gramophone records only by brief excerpts; like many other liturgical forms, it has been presented piecemeal or out of context, with the result that many listeners really seem to think that medieval music is made up of little pieces lasting a couple of minutes or so. The release of *The Play of Daniel* remedies this defect once and for all. Whatever may follow (and we hope that more records of like quality will follow) *Daniel* will remain a classic of its kind. It has been prepared with enthusiasm, with loving care, and with ample scholarly circumspection; the transcription of the music, its realization in terms of metre and colour, its performance by a group of devoted, even dedicated artists amounts to a genuine re-creation of an art-form that even a century ago was considered to be dead as the dodo and remote as a lofty peak in the Himalayas.

This record ought to appeal to music-lovers of all schools and followings; it should even excite the hi-fi fan, who might use it to test his precious equipment. Can he really hear the myriad percussion instruments as sounds in their own right—the Arabian jingles, the finger cymbals from Palestine, the Turkish cymbals, the tambourine, tabor, long drum and triangles? The Sienese straight trumpet presents no aural difficulties, and it can be heard frequently in fanfares throughout the drama. As an important forerunner of modern opera, *Daniel* should appeal to the most exclusive of opera-lovers, for amongst much fine singing two voices stand out by reason of their purity of timbre and unusually sympathetic interpretation: the bright, unaffected counter-tenor of Russell Oberlin, and the exceptionally beautiful and artistic voice of the tenor, Charles Bressler, who sings the part of Daniel.

Nine musicians of the New York Pro Musica provide the colourful and imaginative instrumental support, playing modern reproductions of such medieval instruments as the rebec, portative organ, psaltery, bell carillon, recorders, vielle, and minstrel's harp. No instrumental scoring is indicated in the original and unique manuscript, now in the British Museum. It is clear, however, from multitudinous medieval sources, ranging from stained glass and statuary to illuminated miniatures and verbal descriptions, that instruments were used in the performance of liturgical drama; it was the "pit orchestra" of the middle ages, except that producers in those days knew better than to banish musicians into a cramped and unmusical space, out of sight and almost out of mind. A description of an early mystery play given in Paris refers to the musicians looking "as if they were statues erected against a wall"; and in listening to this record we should try to imagine a scene of great splendour and magnificence in which singers and players were equally part of the picture. Dr. Edmund Bowles advised Noah Greenberg on the distribution of instrumental colour according to the symbolic significance of the instruments themselves, and generally speaking this has a heightening effect on the development of the drama and the delineation of the characters. The prelude of the portative organ before Daniel's "Rex, tua nolo munera", the warlike skirl of the bagpipes in the processional "Ecce Rex Darius", and the peal of tuned bells running like a silver stream of sound through the "Te Deum" are all results of this inspired and convincing collaboration between scholar and performer. As for the transcription of the music, and its translation into vividly suitable metres, all credit and honour is due to Father Rembert Weakland, O.S.B.

The story of *Daniel* is not quite the same as the well-known Biblical narrative, for the students of Beauvais, who wrote both

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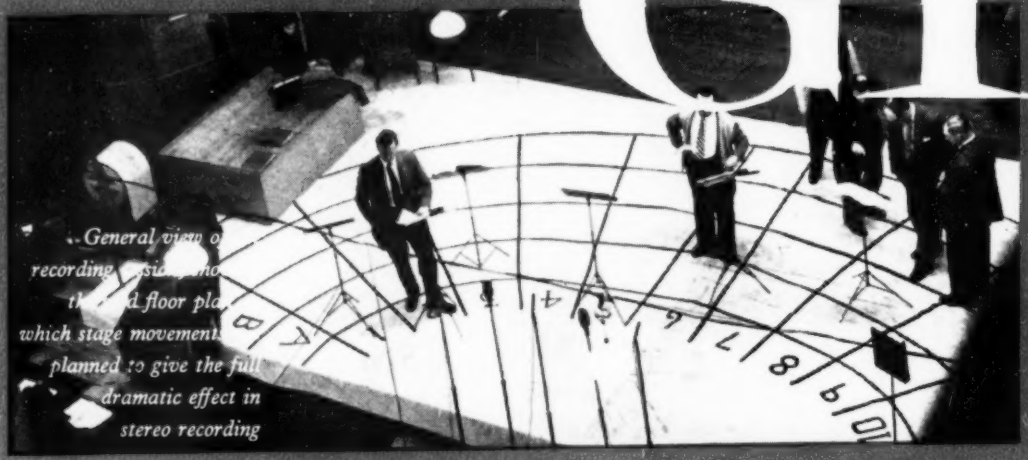
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words and music of this drama, based their work on an earlier play by a pupil of Abelard, named Hilary. Thus towards the end of the play there is a surprising and almost humorous deviation from the accepted story: an angel warns the prophet Habakkuk of Daniel's plight in the lions' den. To be sure, there is no danger that Daniel will be mauled by the lions, for God protects him; but there is the very real danger (to a medieval mind) that he will starve for want of food and drink. Habakkuk, about to take a picnic meal to his reapers, is told by the angel to take it to Daniel, but complains that he does not know the way. According to the stage directions, the angel seizes the prophet "by the hair of his head" and leads him to the lions' den. For the rest, the story will be familiar to everyone, and of particular interest to those who know Walton's *Belshazzar's Feast*. Perhaps the twelfth-century writing on the wall is not so eerily described in sound as its modern counterpart, but there is no doubt about the terror of the King and the plaintive mystification of his wise men.

In two instances Father Weakland has not superimposed any metrical scheme on the notation of the original. The first is the short phrase "Ecce sunt ante faciem tuam" with which the princes announce the arrival of the sacred vessels before Belshazzar's throne, and the other is the cry of the conspirators as they repent, too late, of their misdeeds: "Merito haec patimur". Otherwise music and text seem to fit each other like a glove. There is an amazing impression of vitality in the opening song of the princes ("Astra tenenti") and a sense of solid intention in the dithyramb "Jubilemus regi nostro" in which Russell Oberlin sings responsorially with a choir of men and boys. In the Queen's processional, "Cum doctorum et magorum", the boys are heard alone, and they delight the ear with their fresh tone and easy mastery of the tricky melodic line. All this leads up to Daniel's first appearance ("Multum miror cujus consilio") and for a short time he is the central figure of the drama. Here and in the two laments Charles Bressler is at his best, bringing both symphathy and understanding to his portrayal of the prophet, now humble, now exalted, yet always strong in faith. When he is finally rescued, his prophecy of the coming of Christ, and the stanza of a Christmas hymn which follows, is a reminder that the play was almost certainly performed as a kind of extended trope to the night office of Matins, perhaps on the Sunday after Christmas. Indeed, the manuscript ends with an indication that "Te Deum" should follow the play, just as it follows the final responsory at Matins on greater feast-days. Fittingly the record ends with "Te Deum", and so rounds off a great musical experience and a fine performance.

Brunswick are to be congratulated for releasing this record at last, though it is a great pity that the notes by Father Weakland and Paul Henry Lang have been cut down. Understandably, the presentation could not hope to equal that of the luxury album put out by American Decca, with its photographs, articles, and reproduction of the Sermon written especially for the New York performances by W. H. Auden. But it is to be hoped that the complete Latin text and translation will be made available in England, even if it costs a shilling or so extra. Even if you don't know any Latin, don't be deterred from buying this really remarkable disc. It is unlike anything else in the catalogue.

D.S.

HOMAGE TO HENRY PURCELL

VOLUME ONE. Fantasia on a ground in D major for 3 violins and continuo (a, b, c, d, e). "Music for a while" from *Oedipus* (f, g). Hornpipe (d). "I Love and I Must" (h, d). "Let the Dreadful Engines" from *Don Quixote, Part* I (i, d). Epithalamium—"Thrice Happy Lovers" from *The Fairy Queen* (f, g). Harpsichord Suite No. 6 in D minor (d). "If Music be the Food of Love" (f, g). Sonata No. 9 in F major, "Golden Sonata" from Sonatas of IV parts (a, b, d, e). The Blessed Virgin's Expostulation—"Tell me, some Pitying Angel" (h, d). Pavan for 3 violins and viola da gamba (a, b, c, e). "Not all my Torments" (f, g). Upon a Quiet Conscience—"Close Thine Eyes". (h, i, d). Top Rank XRK508.

VOLUME TWO. "Fairest Isle" from *King Arthur* (f, g). Sonata in G minor for violin and harpsichord (a, d) "Sweeter than Roses" from *Pausanias* (f, g). Twelve Lessons from *Musick's Handmaid, Part II* (Nos. 1-6): a, Song Tune in C major; b, Lesson in A major; c, March in C major; d, New Minuet in D minor; e, Minuet in A minor; f, Minuet in A minor (d). "The Fatal Hour Comes on Apace" (f, g). "Crown the Altar" from *Ode on Queen Mary's Birthday* (f, g). "I Attempt from Love's Sickness to Fly" from *The Indian Queen* (f, g). Twelve Lessons from *Musick's Handmaid, Part II* (Nos. 7-12): a, A New Scotch Tune in G major; b, A New Ground in E minor; c, A New Irish Tune, "Lilliburlero" in G major; d, Rigadoon in C major; e, "Sefauchi's Farewell" in D minor; f, Minuet in D minor (d). "O Lead Me to Some Peaceful Gloom" from *Bonduca* (f, g). "What shall I do to show how much I love her?" from *Dioclesian* (f, g). Fantasia upon one note in Five Parts in F major (j). "From Rosy Bowers" from *Don Quixote, Part III* (f, g). Top Rank XRK509.

ARTISTS. (a) **Neville Marriner** (violin), (b) **Peter Gibbs** (violin), (c) **Granville Jones** (violin), (d) **George Malcolm** (harpsichord), (e) **Desmond Dupre** (viola da gamba), (f) **Alfred Deller** (counter-tenor), (g) **Walter Bergmann** (harpsichord), (h) **April Cantelo** (soprano), (i) **Maurice Bevan** (baritone), (j) **The Baroque Players.** Two 12 in. LPs—Top Rank Mono XRK508-9 (60s. plus 19s. 6d. P.T.).

Top Rank has done well to issue this excellent and self-contained anthology of Purcell's vocal and chamber music, originally released in America by Vanguard. These two discs are in fact more than an anthology; they form, either individually or in sequence, a concert of Purcell's music that is artistically planned and beautifully performed. The recording is first-rate and lifelike, and the sound of the harpsichord (a Thomas Goff instrument) is especially crisp and sonorous. It is heard with brilliant effect in the opening "Fantasia on a Ground", scored for the—to our ears—unusual combination of three violins and continuo. This was however a commonplace in the seventeenth century, and Purcell was simply doing what other European composers had done before, except that his Fantasia is infinitely more subtle in structure and remarkable in harmonic clashes than, for instance, the Canon by Pachelbel (for three violins) on D.G.G. EPA37056. Purcell's ground is a six-bar theme based on one of the traditional chaconne-patterns and is heard 28 times during the course of the work, in varying metre and tempo. Occasionally the theme rises to the surface and is heard in canon at the unison, while the remaining parts, including the de-grounded bass, romp around in hearty dotted figures. Towards the end there are passages of unusual éclat for the three violins, brilliantly played by Neville Marriner, Peter Gibbs and Granville Jones, and at the last a typically Purcellian "drag".

Alfred Deller follows with his well-known interpretation of "Music for a while", accompanied by Walter Bergmann. A very brief and pert little hornpipe follows, played by George Malcolm, whose timing and rhythm are admirable as ever. The voice of April Cantelo is heard at its lyrical best in "I love and I must", a charming song which some collectors will remember from the old Purcell Society 78s. Later she is heard in the quasi-dramatic scena "Tell me, some pitying angel", and her interpretation is—as it should be—full of emotion and colour. The repeated cries to Gabriel so often sound empty of meaning and forced in tone in recorded performances; here they ring out with passionate and compelling clarity.

Yet another voice is heard in the magnificent aria from Part I of *Don Quixote*—that of Maurice Bevan, a baritone whose finely controlled voice is matched by his musicianship. "Let the dreadful engines" was written for the bass John Bowman, and it is a real test for a singer. Bevan comes through with flying colours, and it is a matter for regret that he is heard only once again, in the duet "Close thine eyes" with April Cantelo. Deller contributes three more solos to this disc, and the strings play a most invigorating version of the well-known *Golden Sonata*, which acquired its nickname as early as 1704, and the less familiar but equally characteristic *Pavan* for three violins and viola da gamba.

Volume Two of this anthology is mostly given up to the Deller-Bergmann duo on the one hand, and George Malcolm on the other, though there is a sensitive and stylish performance of the Sonata for Violin and Continuo by Neville Marriner. The occasional deviations from the accepted text are perfectly convincing and may well represent the composer's original version, which has, alas, never been recovered. Deller's contributions cover a wide range, from the fresh, unaffected lyricism of "Fairest Isle" to the intensity and depth of "O lead me to some peaceful gloom" from *Bonduca*, a late work (like many others represented in this anthology). His ability to twine Purcell's oddest phrases, in the most even manner, can be heard in the remarkable song "Crown the Altar" from the *Ode on Queen Mary's Birthday*. In the harpsichord solos George Malcolm once again delights us by his finesse and his technical mastery, but above all by his taste in registration. The "Twelve Lessons from *Musick's Handmaid*" are split into two groups of six, and they continue, as it were, that survey of Purcell's keyboard music that began on the first disc with the Suite in D minor.

Purcell's *Fantasia on One Note* is a gimmick piece, and by no means one of his best works. A group of players from Vienna intrude in order to perform this item, and

though they play it fairly well, their contribution seems a little out of place in an otherwise English anthology. On the whole, these two records are well worth getting, for they afford a glimpse of Purcell's genius in many of its more intimate aspects, and so offer an antidote to the large-scale works that have been issued in recent months. D.S.

GREGORIAN CHANT. Missa Brevis cum Asperges me. Choir of the Benedictine Monks of St. Martin, Beuron. D.G.G. Archive Mono EPA37123 (7 in. 12s. plus 3s. 11d. P.T.).

This *Missa Brevis* is a collection of syllabic chants taken from the following Masses in the *Kyriale*. XVI—*Kyrie*, XV—*Gloria* (Credo 2), XVIII—*Sanctus* and *Agnus Dei*, XV—*Ite Missa est*. The *Asperges* is the second of the alternative settings. As the plainsong Masses are themselves arbitrarily selected from pieces written in different centuries no exception can be taken to this procedure and indeed the disc will be of special value to choirmasters wishing to give guidance to inexperienced choirs, or willing members of the congregation where such exist. The singing and recording are both excellent and the card prints the texts on the reverse. A.R.

★**ERNST HAEFLIGER. Schumann.** Der Knabe mit dem Wunderhorn (Geibel): Meine Rose (Lenau): Der Nussbaum (Mosen): Mondnacht (Eichendorff): Schöne Fremde (Eichendorff). **Schoeck.** Wanderlied der Prager Studenten (Eichendorff): An meine Mutter (Mörike): Nachruf (Eichendorff): Das bescheidene Wünschlein (Spitteler). **Kodály.** Gesang des Verbannten (Balassa/Szabolesi): Gleich dem Feuer! (Anon./Szabolesi): Warte, Vögelein (Anon./Emma Kodály). **Wolf.** Heimweh (Mörike): In der Frühe (Mörike): Auf einer Wanderung (Mörike): Der Gärtner (Mörike): Er ist's (Mörike). **Ernst Häfliger** (tenor), **Hertha Klust** (piano). D.G.G. Stereo SLPM 136017 (12 in., 30s. plus 9s. 9d. P.T.).

This is a very well recorded, extremely "lifelike" song recital by a sensitive and intelligent singer, who has chosen some well-known songs by Schumann and Wolf to mix among the less familiar ones and the Kodály and Othmar Schoeck groups. Elsewhere in this issue A.R. (considering Fischer-Dieskau's disc), writes about Schoeck who is also happily represented here. In his delicate performance of *Nachruf*, Häfliger recalls the fine old disc by Karl Erb.

But having gone to the trouble of assembling this recital, D.G.G. then let us down by providing only a quadrilingual note on the works just four and a half lines long. With a certain amount of trouble, people can probably lay their hands on the Schumann and Wolf texts. But we should at the least have been given some indication of what the Schoeck and Kodály songs are about. Especially the Kodály, for these are three declamatory songs, of little overt melodic appeal, and it is somewhat unenticing to hear them "in the dark", so to speak, for all their dramatic quality.

If D.G.G. were to prepare a booklet of texts and translations, then this record would be assured of a welcome in any collection—especially since tenor Lieder singers of this quality are rare. From the familiar songs we can be sure that Häfliger has the ability not merely to deliver shapely phrases, but also to evoke atmosphere: the bright fairytale garden through which the princess rides, or the tree rustling outside the maiden's window. A.P.

OPERATIC

ARNE. The Cooper—complete. **The Intimate Opera Company** conducted by **Antony Hopkins.** Saga Mono XID5015 (12 in., 19s. 2d. plus 5s. 10d. P.T.).

Audinot's *Le Tonnelier*, plot from Lafontaine, was not an immense success when it was first produced at the Opéra Comique in 1761; but four years later, in a new version prepared by Gossec, it caught on triumphantly, and before the century was out there seemed to be hardly a town in Europe where it had not been played. It was translated into German, Polish, Danish, Swedish and Russian, four times into Dutch. Thomas Arne thoroughly reworked it, words and music, for the Little Haymarket Theatre in 1772, as *The Cooper*. And for the Intimate Opera Company Joseph Horowitz has prepared a new edition of Arne's *The Cooper*, putting some of the spoken dialogue into dry recitative, abridging the dialogue (originally there were some 53 minutes of this, against 22 of music), and tactfully removing two members of the cast, one non-singing and the other merely joining in the choruses of the Vaudeville finale. The vocal score of Mr. Horowitz's edition, used on this recording, is published by Schott.

The plot is of the simplest. Master Martin, the Cooper (baritone), wants to marry his ward Fanny (soprano), but she is in love with Colin, his apprentice (tenor), and the young pair with no great difficulty outwit the old man. The music is charming. Some of it may not rise above a mild 18th-century prettiness, with a characteristically English 6/8 rhythm; the "cues for music" are straightforward: the characters sing songs to one another. But at its mildest it is always pretty, and here and there it becomes distinguished: most especially in the rondeau-duet "Softly, Colin", with unexpected phrase-lengths and melodic turns. And there is one remarkable passage, the Scena No. 19, which makes fun of the *recitativo accompagnato* effects of grand opera. It is music which wears well; its charm grows with repeated hearing, and it is attractively performed, with clean, easy singing and a sense of character.

The singers names do not appear on label or sleeve: they are Ann Dowdall (Fanny), Duncan Robertson (Colin) and Eric Shilling (Martin); I understand that a slip announcing this is now included in the sleeve. My copy of the disc jumps a couple of grooves, but this is probably not a general fault, for otherwise the record is nicely made. Listeners will note the absence of harpsichord continuo in the Overture and some other places: I understand this was due to technical difficulties at the recording sessions. Antony Hopkins introduces the opera with a pleasant, very brief talk; this should have been scrolled off from the Overture, since we do not want to hear it every time.

Finally, notice how cheap the record is. At this price it becomes much more of a proposition for those who might otherwise have hesitated over it. In all, Saga and the Intimate Opera Company have here attractively extended the representation of English music on record. A.P.

BRITTEN. Peter Grimes—complete.

Grimes	**Peter Pears** (ten.)
Ellen Orford	**Claire Watson** (sop.)
Capt. Balstrode	**James Pease** (bass)
Auntie	**Jean Watson** (cont.)
Bob Boles	**Raymond Nilsson** (ten.)
Swallow	**Owen Brannigan** (bass)
Mrs. Sedley	**Lauris Elms** (m.-sop.)
Ned Keene	**Geraint Evans** (bar.)
Rector	**John Lanigan** (ten.)
Hobson	**David Kelly** (bass)
1st Niece	**Marion Studholme** (sop.)
2nd Niece	**Iris Kells** (sop.)

With the Chorus (Chorus-Master: Douglas Robinson) and Orchestra of the **Royal Opera House, Covent Garden** conducted by **Benjamin Britten.** Decca Mono LXT5521-3; ★Stereo SXL2150-2 (three 12 in., 86s. 3d. plus 28s. 1½d. P.T.). The libretto is available from Messrs. Boosey and Hawkes, price 3s. 6d.

It is now just over fourteen years ago that the curtain rose for the first time on *Peter Grimes*, the first English opera on the grand scale which at once proclaimed itself a masterpiece, and which was soon to enter the repertoire of opera houses all over the world. The long delay in recording the opera, at which we have chafed, turns out to be a blessing in disguise for it now reaps the benefits of greatly improved methods of recording and reproduction and also of the new approach to production in the studio, which Decca have already so impressively demonstrated in *Dos Rheingold* and here carry a stage further. Perhaps, in the Wagner opera, the hammering anvils and a few other things leapt out of the scene too forcibly in relation to their intrinsic importance: but the "effects" described in Eric Smith's interesting article elsewhere in this number are all in place here and never unduly obtruded, except one bell sound in Act 2 which—to make an atrocious pun—is too much of a big Ben for a village church.

The essential conflict in the opera is between Grimes and the community, and the enormously important part given to the chorus could not have made the dramatic impact that it does on these discs in the older days of recording. The big ensembles are, on mono as well as stereo, wonderfully well contained, becoming a little congested

only in the round in the Inn scene of Act 1, "Old Joe has gone fishing".

Two members of the original cast remain, Peter Pears and Owen Brannigan. Brannigan's characterisation of the officious and complacent Swallow is as good as ever and his clear enunciation is shared by all the male members of the cast.

There have been excellent portrayals of Grimes since Pears created the part but none that reached his artistic stature, even allowing for the fact that the part was written with his particular vocal abilities in mind. His voice, inevitably, has lost some of its penetrating power but he manages the big climaxes with great art and his feeling for words, for every variance and shade of emotion in his part, remains unsurpassed. I can well believe that as Mr. Smith writes, a studio has rarely witnessed anything so poignant as his singing of the mad scene in the last Act. It is almost unbearably moving. Two other moments, in this great performance, haunt the memory, the beautifully sung passage before the storm interlude beginning "What harbour shelters peace"—which so wonderfully provides a lull in the interlude itself and suggests the lonely figure of Peter outlined against the stormy seascape—and the marvellously imaginative passage beginning "Now the Great Bear and Pleiades" with its heartbreaking conclusion "who can turn skies back and begin again?". Those four repetitions of "who" would move a heart of stone, one would think, but merely suggest to the villagers in the Inn that Grimes is drunk: its repeated notes are cruelly caricatured by the two nieces.

If Peter Pears is, for me, the only Grimes, Joan Cross is the only Ellen Orford: in this matter I do regret that the opera was not recorded before. I miss in Claire Watson's intelligent and often sensitive performance the humanity and maturity of Joan Cross's schoolmistress, "the poor teacher, lonely and widow'd". Here again Britten had her voice in mind and she negotiated with ease phrases that give Miss Watson some trouble. The second phrase of the *arioso* "Let her among you without fault cast the first stone", a downward scale starting on a high note, is unevenly sung, and so is the upward scale in the Act 2 *arioso* "Glitter of waves and glitter of sunlight", nor does Miss Watson manage the soft high notes in the "Embroidery" air well, or those in two phrases on the word "peace" elsewhere. These things said there is much to praise; the middle part of her voice is warm, the lowest notes very telling, and many phrases are beautifully shaped, as for example when she says to Peter in the first scene of Act 2, "Were we mistaken when we schemed to solve your life by lonely toil? . . . We were mistaken to have dreamed". Here she is in the very skin of the part, as also in her scene with Grimes's apprentice outside the church and at many other points. Jean Watson is a rumbustious Auntie if without the Rabelaisian flavour Edith Coates brought to the part and Lauris Elms does well as the amateur criminologist drug-taker Mrs. Sedley; whose sinister figure haunts the scenes in which she appears. Marion Studholme and Iris Kells are the pert nieces, anybody's money, to the life. I particularly like James Pease's forthright and sympathetic Balstrode, Raymond Nilsson's ranting and lecherous Bob Boles and John Lanigan's nicely stylised Rector.

The mind retains a clear picture of every character, major or minor, in the opera, sometimes by means of a few telling phrases such as the Carter Hobson's "I have to go from pub to pub", Mrs. Sedley's "Good Lord" and "Murder most foul it is", or Auntie's "a joke's a joke", and the Rector's "Good morning" and "Goodnight". Britten is a master of characterisation.

The Covent Garden Chorus cover themselves with glory at every point and nowhere more than in the great scene in the last Act which begins (on side 6) with Mrs. Sedley calling for Swallow now she has—as she thinks—the clue to the death of the apprentice—and moves with cumulative excitement and terrifying menace to the revengful cries "Ha, ha, we'll make the murderer pay" (all the more terrible because of Britten's masterly use at this point of some of the measures of the *Ländler* tune at the Borough Dance, now a dance of bloodlust) and then to those unforgettable three-fold brazen throated shouts of "Peter Grimes"; the second of them, after one of the most dramatic pauses in opera, answered by the ghostly note of a foghorn. This is a tremendous climax, the hatred of a crowd of mostly decent people stirred up to boiling point against the non-conformist, and full of a cruelty worse than the sadistic impulses of Grimes.

There follows another masterstroke that may easily not be recognised in the theatre. All through the succeeding interlude the horns hold the dominant seventh—built up from the foghorn's single note—the same chord that, on muted strings, accompanies Grimes's first words in the opera "I swear by Almighty God" (and so sets him apart) in answer to Swallow's roughly spoken instruction and the loud chord for brass that follows it. This sixth and last Interlude, and the scene that succeeds it, a picture of a desperate tortured soul, are perhaps the greatest things in the opera; on paper so simple, in effect seeming to contain all the sorrows of lonely mankind and finally capturing our sympathy for the outcast.

One wants to write about every page of this magnificent work but this is a review and I must end with the most important thing of all in the performance, and that is Britten's conducting. Four of the Interludes are often played in the concert hall and of course were recorded by van Beinum on Decca LW5244 but here they sound, under the composer's direction, as never before—and that is true of every bar in the opera. Now at last free of the distractions in the theatre, the barbaric chocolate munchers, match-strikers and whisperers, one can appreciate to the full the inventiveness, beauty, and vividness of the orchestration, the whole masterly construction of the opera.

The Covent Garden Orchestra rise superbly to their task and indeed one is left with an impression of the entire cast, of everybody concerned, being inspired by the presence and direction of the composer.

Stereo naturally lends greater spaciousness to the sound but the fine sense of perspective gained by the different positioning of the singers, the feel of entrance and exit, are all present in the monophonic discs and the producer and engineers must be congratulated on their outstanding success which sets a new and very high standard. The balance nearly all through is remarkably good.

I cannot pretend to have been able to review these records dispassionately, having known since childhood a village on the Norfolk coast like this one and grown up with its fishing community, and having been there when the cruel North Sea, the dominant force in the opera, broke through on a night of such a storm as Britten depicts and claimed the land for miles around; having seen so many dawns like the one he so exquisitely paints in the first Interlude and again at the end of the opera. No, I feel too involved to be dispassionate but yet declare with certainty that every lover of great music and great theatre will be thrilled with this magnificent achievement—even if he may not have received any such overwhelming impression in the opera house—and proud of its nationality.

A.R.

DONIZETTI. L'Elisir d'amore—complete.

Adina	**Rosanna Carteri** (sop.)
Nemorino	**Luigi Alva** (ten.)
Belcore	**Rolando Panerai** (bar.)
Il Dottor Dulcamara	**Giuseppe Taddei** (bar.)
Giannetta	**Angela Vercelli** (m.-sop.)

With the Orchestra and Chorus (Chorus Master: Norberto Mola) of **La Scala, Milan,** conducted by **Tullio Serafin.** Columbia Mono 33CX1649-50: ★Stereo SAX2298-9 (two 12 in., 60s. plus 19s. 6d. P.T.).

Mono:	
Santini	(10/53) ALP1067-8
Molinari-Pradelli	(3/58) LXT5155-7

Here is yet a third *Elisir* when we would far rather welcome some other as yet unrecorded Donizetti. The previous issues are not quite so richly recorded as the newcomer which has plenty of presence, but then recording *per se* is really of little moment in an opera of *this* kind, as opposed, say, to *Die Götterdämmerung*. The music is never heavy enough to risk serious distortion or imbalance and the sailing is smooth throughout. What matters supremely is performance, and performance, moreover, for the lonely critical ear; on a stage, animation of features counts for much in this opera and we would be right to prefer characters with sex appeal and charm to merely academically perfect singers. On paper, the cast and conductor seem to promise much and in the event it is a likeable performance. But is it really and truly so good as to deserve all this trouble and expense? I hesitate to supply the affirmative. Rolando Panerai and Mme Carteri for instance evince little or no real lightness and skill in florid passages—they sing along adequately inserting

aspirates and gargles to get them through —as we usually hear it done in performance. But this is not florid singing in the proper manner; the manner of Pol Plançon or (nearer today) of Toti Dal Monte. He sounds warm and friendly, she rather shrewish and generally the point is made quite well. Luigi Alva manages a small voice with a certain amount of elegance. But his "Una furtiva pagrima" taken very slowly by Serafin is "nice" rather than superlative. I could recommend the set to anyone wishing to buy a new *Elisir*, but do not think anyone who already possesses either of the previous issues need feel badly out of it were he to refrain. In those previous issues the acting and singing of Carosio and Monti, with Gobbi as the sergeant on H.M.V. and of Gueden and Di Stefano, with Corena as the comic quack on Decca, in long perspective, seem to me to have more verve than the present company. P.H.-W.

GLINKA. A Life for the Tsar—complete.

Ivan Susanin **Boris Christoff** (bass)
Antonida **Teresa Stich-Randall** (sop.)
Bogdan Sobinin **Nicolai Gedda** (ten.)
Vanya **Mela Bugarinovitch** (cont.)
The Chief of the Polish Detachment **Djurdje Djurdjevic** (bass)
A Messenger **Zivoin Yovanovic** (ten.)
The Chief of the Russian Detachment **Djurdje Djurdjevic** (bass)

With the **Belgrade Opera Chorus** (Chorus-Master: Oscar Danon) and **Lamoureux Concert Orchestra** conducted by **Igor Markevitch.** H.M.V. Mono ALP1613-5 (three 12 in., 90s. plus 29s. 3d. P.T.). Available in presentation box with analytical notes.
Danon (5/56) LXT5173-6

This is apparently a sort of "second thoughts" edition of the performance issued by Decca in 1956—with which however it has quite a few features in common. For instance, it is still the Belgrade Opera Chorus and the Yugoslav Army Choir. The erstwhile conductor is now their chorus master. Presumably the occasion of the Belgrade Opera's visit to the Théâtre des Nations festival in Paris is what permitted this new recording which is in all details superior, certainly not least in its recasting of three principals. Christoff is simply magnificent in the (penultimate) forest scene, Miss Stich-Randall, singing with the purity of a nun may sound curious if what you are expecting the usual sour shrilling of the average Slavonic soprano; but undeniably she makes a lovely thing of Antonida's lament. On the other hand, Miss Bugarinovitch sounds nothing like a boy-czarevitch! The tenor Gedda less certainly outdistances his predecessor Startz and though I think he does in fact just do so, there are some very tenuous passages in the slow parts of his solo. Though what I have for review are early pressings. I believe that the whole presentation in box with notes is an excellent job. The opera is patchy, but its finest moments are truly noble. P.H.-W.

"THE GRAMOPHONE"
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see page 163 for full details

PURCELL. King Arthur—complete. **Elsie Morison** (soprano), **Heather Harper** (soprano), **Mary Thomas** (soprano), **John Whitworth** (counter-tenor), **David Galliver** (tenor), **Wilfred Brown** (tenor), **John Cameron** (baritone), **Hervey Alan** (bass), **Trevor Anthony** (bass) with the **St. Anthony Singers, Thurston Dart** (harpsichord continuo and organ), **Orchestra of the Philomusica of London** conducted by **Anthony Lewis.** London L'Oiseau-Lyre Mono OL50176-7; ★Stereo SOL60008-9 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

King Arthur, by Dryden and Purcell, was first given at the Queen's Theatre, Dorset Garden, in the summer of 1691, and has been sporadically revived, in varying shapes and forms, ever since. It is an opera with dialogue about Arthur's campaign against the heathen Saxons, and in his dedication to the Marquis of Halifax Dryden tells how he mugged up medieval history, altered a good deal of what he wrote and cramped his verses in order "that they may be harmonious to the hearer". However sub-acid these comments, it is clear that Dryden admired Purcell's skill, for he credits him with having composed the opera with such genius "that he has nothing to fear but an ignorant, ill-judging audience". A great deal of the music is indeed very fine, and this pair of discs, which constitute the first complete recording of the musical numbers, does justice to Purcell, both stereophonically and monophonically.

Anthony Lewis has based his text on that established in 1928, from a formidable number of manuscript and printed sources, by Dennis Arundell, and published as Vol. 26 of the Purcell Society. There are a few small changes in both literary and musical text, and more considerable ones in the order of items, especially towards the end of the work. To assist those who wish to use the Purcell Society's score, I shall give page numbers where appropriate. Several of the soloists have more than one role allotted to them, and in certain cases the solos are rather vaguely described in the score, so that "a Sylvan", "a Briton", or merely "verse" may be sung by any suitable singer.

According to the stage directions in the printed libretto the opera ends with a Grand Dance. The only piece answering to this description is the Chaconne printed on p. 1, and it has been correctly transferred to the end, where it forms a splendid musical climax to the entire work. Side 1 accordingly begins with the Second Music (*Overture—Air—Overture*) on p. 7. The graceful phrasing of the *Air* gives an early indication that Purcell's notation is not to be slavishly followed, and this is certainly encouraging for the listener. Act 1 starts with the Sacrificial Scene, in which the cannibal-minded Grimbald (Hervey Alan) relishes the thought of breakfasting off six Saxon serfs. Priests and priestesses interject votes of thanks to Woden, and the scene becomes very lively and dramatic, with chorus answering the individual verses (Morison, Whitworth, Galliver). David Galliver's voice is a little unsteady, but this enables him to sing the word "neighed" with convincing onomatopoeia. Hervey Alan sings his parentheses with considerable aplomb in the line "A third (of Friesland breed was he) to Woden's wife . . ." and both Elsie Morison and John Whitworth make notable contributions to the build-up of excitement and fervour. The alto solo "I call you all to Woden's Hall" is assigned to a tenor (David Galliver) and the result is not too successful. The part lies very high and even touches a top B flat. In my opinion the right singer for this section would have been Wilfred Brown, who does not appear until Act 2; his easy yet sonorous high register is unrivalled in coping with the kind of high-tenor/low-alto parts that abound in Purcell's music. The arioso and chorus "Come if you dare", sung by a belligerent Briton (David Galliver) and his comrades-in-arms is a shade too fast for my liking, though the battle scene is skilfully evoked by the breathless nature of the tempo.

In Act II a very imaginative use is made of stereo in the Spirit Scene. Grimbald, disguised as a shepherd, is trying to lead Arthur and his followers astray, but Merlin's familiar — Philadell (Elsie Morison) — whispers "Hither, this way bend". Her chorus of spirits take up this tune, in Purcell's most engaging trippity rhythm, but lo and behold horrid old Grimbald summons up *his* spirits and they (from the right-hand speaker) exhort Arthur to bend in their direction. Grimbald pitches in with a song urging Arthur to hurry on and ignore the "moonborn elf", and the rival choruses have another go at "bending" poor Arthur. Eventually Philadell wins and Grimbald disappears, in high dudgeon and low spirits, through a trapdoor to Hades. Soli and semichorus join in a "Come follow me" invitation to Arthur. A Pastoral Scene follows, in which Kentish shepherds and shepherdesses dance and sing before Emmeline and Matilda. Wilfred Brown's "How blest are shepherds" is exquisitely sung, with beautifully-controlled line and timbre. Before the riposte of the Shepherd Boys (Mary Thomas and Heather Harper) there is a delightful *Symphony* with pastoral orchestration of recorders and oboes. This is because the men offer their flutes to the women, who refuse them. As the Boys point out, "But a little after toying, Women have the shot to pay", and marriage contracts are promptly produced.

Act 3 begins with the famous Frost Scene, led up to in the dialogue by a scene in which Emmeline complains to Arthur that Oswald and Osmond persist in making love to her. But Arthur is too busy hatching plots with Merlin, so there is nothing left for Emmeline to do but freeze off Osmond. He is, of course, indignant but he hits upon the idea of striking the ground with his wand and changing the scene to one of snow and ice, just to show the luckless Emmeline how love can still be made in a cold climate. Cupid (Elsie Morison) exhorts the Cold Genius to wake up, stretch and shake the snow off his extremities, which he obligingly does to the sound

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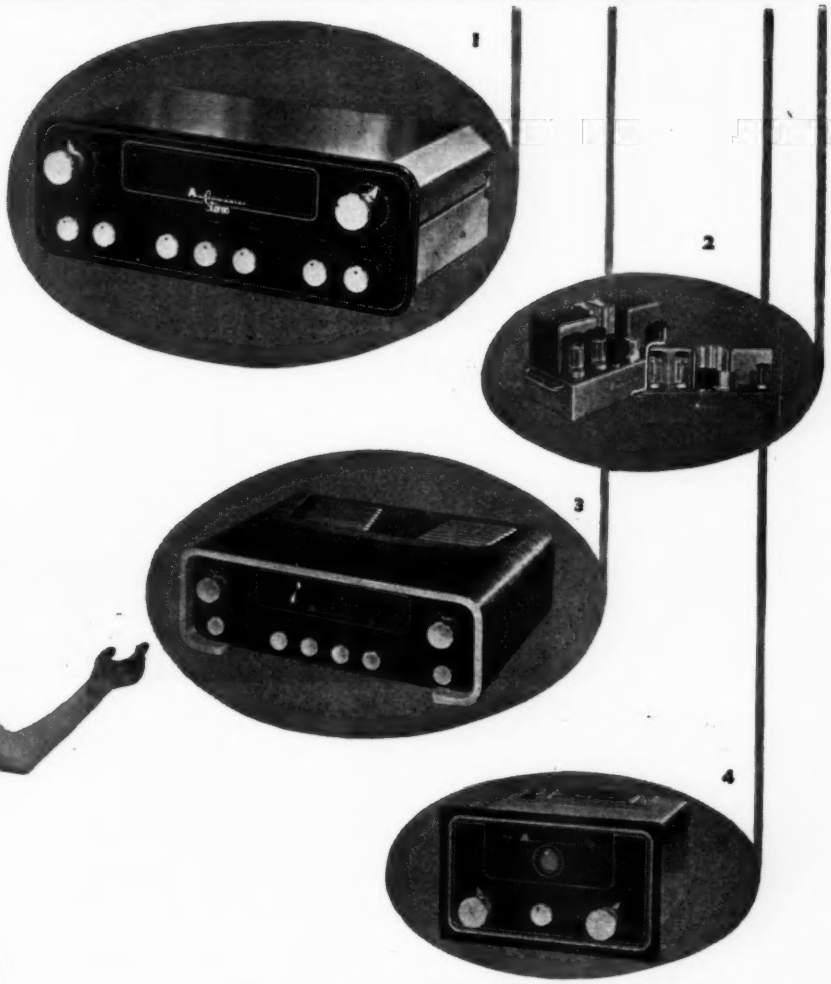
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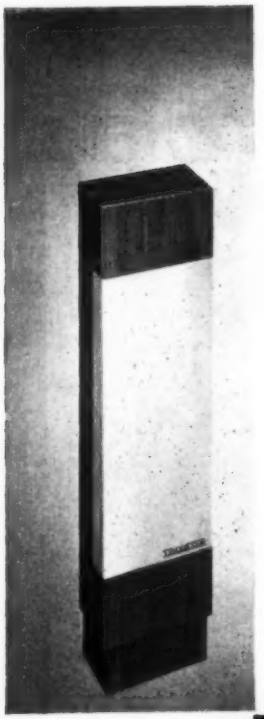
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of strings playing *tremolando e sul ponticello*. The orchestra brings this off with tremendous, indeed tremulous success, and stereophonic shivers are sent down the spine, so much so that Sibelius recollected seems positively tepid. Trevor Anthony, as the Cold Genius, contrives to shiver and shake while yet staying more or less on the note, so that nothing is lost of Purcell's extraordinary harmonic colours. In Cupid's next song, the line "What dost thou mean, by freezing here?" is changed to "What dost thou dream of, freezing here?" which I think is less effective and follows rather inconsequentially on the words "Thou doting fool, forbear". In any case, the music should have been changed from long-short ("mean, by") to short-long ("dream of,"); at the moment Purcell's music puts the comma in the wrong place. The ensuing dance and chorus of Cold People (I understand the recording was made in Walthamstow in mid-January) sounds almost uncomfortably convincing.

Act 4 is fairly short and shows Arthur in a wood, beset by temptation, but protected by the faithful Philadell, who can (says the libretto) "with Merlin's wand, expose the evil spirits". Actually what happens is that the spirits expose themselves, for as Arthur goes towards a bridge two Syrens rise up and invite him to "Come bathe with us an hour or two, Come naked in for we are so". This duet is charmingly sung by Mary Thomas and Heather Harper, who nevertheless do not quite succeed in seducing the virtuous Arthur. The *Passacaglia* is well played, but seems to me a little deficient in ornamentation. The duet for a Nymph and a Sylvan (Elsie Morison and John Cameron) is particularly happy in its blend of tone and sentiment. For the Act 4 *Trumpet Tune* (p.135) the lilting one on p.162 is substituted. The baritone solo of Trevor Anthony (Aeolus)—"Ye blustering brethren" sounds mightily impressive against a background of bombinating strings. An organ bursts into the *Symphony* on p.142, where the suggested trio of trumpet, violins, and oboe is replaced, very effectively, by trumpet and two solo violins. After the brief chorus reference to the export trade ("Foreign lands thy fish are tasting") there is a jump to p.154, a smoothly sung trio for male voices. "Your hay it is mowed", though written for a tenor, sounds most sonorous as a baritone solo (John Cameron) and the simple but desirable harmonization of the attached chorus was an excellent idea. In "Fairest Isle" Venus (Heather Harper) is perfectly happy and acceptable, but Lewis alters Arundell's top A-flat to A-natural. It may be that I am more used to the sound of A-flat, but it always strikes me as being more Purcellian, even more English.

We then go back to p.149 for the duet "You say 'tis love", where I hoped for a suggestion of dialogue by directional emphasis in stereo; but there was none that I could detect. The *Trumpet Tune* (p.135) then appears, in martial mood and is followed by a rousing chorus (p.159): "Our natives not alone appear To court the martial prize". As a grand finale, the Chaconne is played, and the opera comes to an end, with Arthur victorious, a display of the Order of the Garter and Britain all set for Social Security. The singing and playing throughout is of a generally high order, and both the mono and stereo versions sound excellent, with good perspective in the latter and some ingenious use (in Act 2) of port-starboard alternation. If you like Purcell, and there is no earthly reason why you shouldn't, I advise you to acquire this pair of records and get to know something of our pagan forefathers. The handsome album contains complete texts of both spoken and sung portions of the opera, together with an excellent note by Nigel Fortune. D.S.

VERDI. Aida: "Gloria all'Egitto". **Nabucco:** "Va pensiero sull'ali dorate". **I Lombardi:** "O Signore, dal tetto natio". Philips Mono ABE10134.

MASCAGNI. Cavalleria Rusticana: "Gli aranci olezzano".

VERDI. Nabucco: "Gli arredi festivi giu". **Il Trovatore:** "Squilli, echeggi la tromba". Philips Mono ABE10135.

VERDI. Rigoletto: "Scorrendo uniti remota via"; "Zitti, zitti". **I Lombardi:** "Gerusalemme". **La Traviata:** "Di Madride noi siame mattadori": Philips Mono ABE10136.

MASCAGNI. Cavalleria Rusticana: "Regina Coeli". With **Maria van Dongen** (soprano).

LEONCAVALLO. I Pagliacci: "Don, din, don".

DONIZETTI. Don Pasquale: "Che interminabile andirivieni". Philips Mono ABE10137.

VERDI. (*a*) **Il Trovatore:** "Vedi! Le fosche notturne". (*b*) **La Traviata:** "Noi siamo zingarelle". (*c*) **Otello:** "Fuoco di gioia". (*d*) **La Forza del Destino:** "Rataplan". (*a*) and (*b*) with **Maria van Dongen** (soprano) and **Ge Genemans** (baritone), (*c*) and (*d*) with **Frances de Bossy** (mezzo-soprano). Philips Mono ABE10138.

All the above records are by the **Netherlands Opera Chorus** (Chorus-Master: Henk van Wielinck) **and Orchestra** conducted by **Arrigo Guarnieri** and are available separately. (All 7 in. EPs, 11s. plus 3s. 7d. P.T. each).

Italian opera choristers being in fact as awful as they generally are—unmusical, failures vocally, at best brassy—these Dutch efforts, usefully parcelled out on 7-inchers may be very welcome. The recording, if seldom thrilling, is clear and competent. The performance, if not in the matter of enunciation perfectly idiomatic, is always up to scratch from a musical point of view, with good balance, plenty of tone and plenty of "go", so important in the Verdian "swingers" which make up quite a part of the collection. The soprano who fills in the Santuzza line in the Easter Hymn from *Cav* is no great shakes. Miss Bossy, the mezzo who sings the *vivandière* in the Rataplan, is more acceptable. But it is the cohesion and spirit of this excellently drilled chorus, "going with" the orchestra so well, which makes the collection a valuable asset to the catalogue. P.H.-W.

WAGNER. Der Fliegende Holländer: "Mit Gewitter und Sturm"; "Summ und brumm"; "Steuermann, lass' die Wacht". **Tannhäuser:** "Freudig begrüssen wir"; "Beglückt darf nun dich, O Heimat, ich schauen"; "Heil! Der Gnade Wunder". **Lohengrin:** "Seht! Welch ein seltsam Wunder"; "Gesegnet soll sie schreiten"; "Treulich geführt". **Die Meistersinger von Nürnberg:** "Wach auf! Ehrt Eure deutschen Meister". **Götterdämmerung:** "Hoi-ho! Ihr Gibichsmannen". **Parsifal:** "Zum letzten Liebesmahle". **Elisabeth Schartel** (mezzo-soprano), **Josef Greindl** (bass), **Bayreuth Festival Chorus and Orchestra** conducted by **Wilhelm Pitz.** D.G.G. Mono LPEM 19168 (12 in., 25s. 9d. plus 8s. 4½d. P.T.). Stereo: SLPM136006 (5/59).

One-channel versions of the choruses in stereo from Bayreuth which I welcomed in May. This is slightly less impressive because you don't get the same effect of distance, *approaching* pilgrims, knights of the grail or wedding guests as the case may be. But the recording is strong and deep all the same and the level of accomplishment quite high. P.H.-W.

POETRY AND DICTION

BURNS NICHT. A Traditional Supper in Auld Reekie. A Man's a Man (a): Scots wha hae (b): There was a lad (c): The Selkirk Grace (d): Cock o' the North (a): To a Haggis (e): Toast—Her Majesty The Queen (f): Ye Banks and Braes (g): Holy Willie's Prayer (h): Toast—The Immortal Memory (j): Flouers o' the Forest (a): John Anderson, my Jo (c) (ABL3280): Tam O'Shanter (h): Reel—Dashing White Sergeant (k): My Luve's like a Red, Red Rose (g): Toast—The Lasses (l): Corn Rigs (b): O, Rowan Tree (a): Toast—Our Guests, the World Over (m): A Man's a Man (b): Auld Lang Syne (ABL3281).

ARTISTS. Pipe-Major John Burgess (a), **James Kelman** (b), **Joan Alexander** (c), **Lord Selkirk** (d), **Harold Wightman** (e), **Alex Allen** (f), **Duncan Robertson** (g), **Jameson Clark** (h), **Hugh MacDiarmid** (j), **The Edinburgh Players** conducted by **James Sloggie** (k), **Charles McCorry** (l), **Ben Lassers, San Francisco** (m). Philips Mono ABL3280-1 (two 12 in., 60s. plus 19s. 6d. P.T.).

These discs will have considerably less appeal to Sassenachs than the one devoted to *An Evening with Robert Burns* (Columbia 33CX1317 and SEB3512) but it is meant not for them but for Scots folk all over the world who hold Burns Nights celebrations in honour of "the immortal memory". The sleeve gives the menue of the traditional supper, marked, on these discs, by the greatest sobriety (as far as one can judge) and by a lack of enthusiasm that can only be apparent. The producer of the discs would have done well to cut out the feeble little bursts of clapping with which many of the items are greeted in favour of one or two really percussive ones, if really needed.

The speeches are all well delivered—I found the one by Hugh MacDiarmid, an outstanding poet, particularly interesting

—and Alex Alan, the chairman, keeps everything moving along well. Joan Alexander, Duncan Robertson and James Kelman are well known as admirable exponents of Burns' songs but why was Mr. Kelman left to sing *Auld Lang Syne* alone at the end of the proceedings when the list of items gives it as sung, as it should be, by the assembled company? I myself wish that the lovely songs had been sung, as on the Columbia disc, unaccompanied instead of with string accompaniment, good though it is. It is left to Pipe-Major John Burgess to make authentic sounds and finely he does so. Jameson Clark gives a less dramatic account of *Tam O'Shanter* than Meta Forrest in the Columbia issue, but perhaps one more suited to this particular occasion.

Sydney Goodsir Smith is to be praised for his introduction to the programme and its various items and the recording is excellent. The double sleeve contains an essay on Robert Burns, the words of the poems and portraits of the participants in the programme. A.R.

COLERIDGE. Kubla Khan: Frost at Midnight: This Lime-Tree Bower my Prison: Dejection—An Ode: The Rime of the Ancient Mariner. Read by **Sir Ralph Richardson.** Philips Caedmon Mono TC1092 (12 in., 30s. plus 9s. 9d. P.T.).

Somebody once asked Blake if he had ever seen a ghost. That very practical man replied with the precision of a master engraver: "Only once". There speaks the English professional man. This record, made by a great actor, who has obviously thought deeply about what he is speaking, has exasperated me because in my botched attempt to "understand" Coleridge I have been reading too many literary essays. Coleridge, who would probably have given almost anything to have seen a ghost, created so many phantasies, compounded almost equally from the dream world of his drug addiction and the monstrous images of Kantian philosophy, that his poetry became overlaid by a succession of contradictions about the nature of Man. He had the perfect grasshopper mind of the Pelman advertisements, and even quarrelled with Wordsworth, his old friend and collaborator in the Lyrical Ballads, to which he had contributed *The Ancient Mariner*, with its curious prose commentary, in itself suggesting a lack of confidence in the poem. Sir Ralph Richardson delivers the narrative with easy assurance and is undaunted by the mystical incoherence in which it is shrouded. It is fearful to think how close some of these nature poets were to Mrs. Besant. But Sir Ralph lets us share the real terror of marine life herein depicted, and the Rhyme could not want a more sympathetic spokesman. *Frost at Midnight*, written for his son Hartley, is indeed finely wrought, and the *Ode to Dejection*, originally a letter to a woman, is very self-revealing. These poems also benefit from Sir Ralph's careful presentation, for here is a man who can put a wealth of different meanings into all the "Oh's" and "Ah's" that abound. If travel broadens the mind, it can also unhinge it, and Coleridge's mind was impotent against the the morass of German ideology that was already infecting Europe like a canker. Incidentally this is a topical issue, coinciding with the Romantic Exhibition at the Tate Gallery. Coleridge certainly has his place in the Caedmon library of English classics, and here he is in all his confusion, but don't let him get you down. R.W.

CHARLES LAUGHTON. Readings from The Bible. Garden of Eden (Genesis, 2-3); The Fiery Furnace (Daniel, 3); Noah's Ark (Genesis, 6-9); David and Goliath (I Samuel, 17). Read by **Charles Laughton.** Brunswick Mono LAT8275 (12 in., 27s. plus 8s. 9½d. P.T.).

Charles Laughton reading these stories from the Old Testament is a very different experience from the gentle Ruth so recently recorded by Claire Bloom. It is indeed a very different story that Mr. Laughton has to tell, for he is here dealing with the origin of life itself, the birth of all morality, nascent racialism, the struggle of good out of shattered innocence, and the gathering of the virtues and the vices in their ranks to fight for Man's soul under the all-pervasive influence of pride. Most of us have sat in church and heard these stories during the office of Matins, and many of us cherish the memory of a voice reading them. Such familiar stories, written in language as strong as this, need no interpretation. It is enough to "play the notes". And yet, occasionally it is well that we should experience their impact on a powerful character, and that is the value of these readings. Mr. Laughton is such a character and he speaks as a patriarch. Here indeed is a voice of experience telling us once again what we all know but never remember. As always, it is a salutary exercise. The bored sophistication of Nebuchadnezzar is but one instance of a man speaking from the memory of an experience. So is the wise retention of all the repetitions, which in some hands can be so maddening. Here they take their place like the repeat sections of sonata form. Of course, not everybody will approve, but of this I am sure: listening to Mr. Laughton telling stories that you have known since childhood, you will, as you listen to him, want to know what happened next. There is no greater virtue in a story, nor in its teller. R.W.

NASH, OGDEN. Reading from his works. Kind of an Ode to Duty: Portrait of the Artist as a Prematurely Old Man: Goodbye, Old Year, You Oaf, or why don't they pay the Bonus?: Geddondillo: Watchman, what of the First First Lady?: Song for a Temperature of a Hundred and One: Medusa and The Mot Juste: A Beginner's Guide to the Ocean: The Terrible People: I don't mean Us, except Occasionally: That Reminds Me: The Evening Out: Don't Grin, Or You'll have to Bear It: I remember Yule: Spring Song: Bankers are just like Anybody Else, except Richer: I Do, I Will, I Have: How do you say "Ha-Ha" in French?: What to do until The Doctor Goes, or it's Tomorrow than you Think: The Polterguest, My Polterguest: Piano Tuner, Untune Me that Tune: Thoughts thought after a Bridge Party: Mr. Betts Mind a Kingdom is: Allow Me, Madam, But it won't Help: You and Me and P. B. Shelley: The Strange Case of Mr. Ormantude's Bride: How to be Married without a Spouse, or Mr. Kipling, What have You Done with Mrs. Hauksbee?: Spring comes to Murray Hill. Read by **Ogden Nash.** Philips Caedmon Mono TC1015 (12 in., 30s. plus 9s. 9d. P.T.).

This is wonderful, and of course Ogden Nash should be recorded. Funny man, social rebel, satirist—yes, and poet. If it is indispensable that in certain of life's crises "a bit of talcum is always walcum", a good deal of what he has to say is not so obvious. Mr. Nash is old-fashioned enough to believe that poetry should rhyme, even if this means cheating. But since all art respects the doctrine of limitations he has turned this gift of the false or punning rhyme into a form, of which the finest example is probably the *Tune for an Ill-tempered Clavichord*, not, alas, recorded. In these days of prose-poetry, with rhyme banished to the world of revue lyrics, this insistence on rhyme at any cost (and how expensive can it be!) is at least novel. Mr. Nash is as prolific in his world as is Mr. Villa-Lobos in his, and somebody might try an essay on the sophisticated simplicity of these respectively North and South American bards, noting perhaps how they differ from the primitive complexity of men like Herr Orff. Whether Mr. Nash has the right voice for his verse is a matter of opinion. At any rate it is historically valuable to have the author reading these examples of the most civilised folklore to emerge from the American Way of Life. Moreover if you really dismiss Ogen Nash as no more than a filler-upper of columns in *The New Yorker*, get hold of a copy of *A Carol for Children*, which if it is bitter is also beautiful, and that atones for all the temptations (to which even reviewers succumb) to be too clever. R.W.

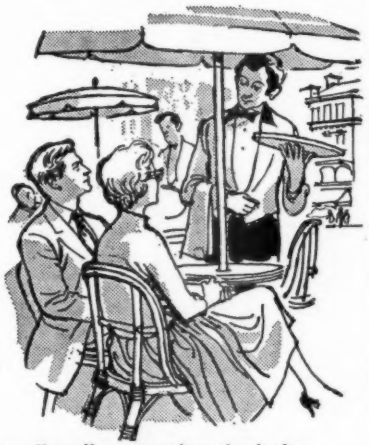
SHAKESPEARE. The Two Gentlemen of Verona. A Lover's Complaint. Complete and uncut texts, as edited by **John Dover Wilson.** Argo Mono 172/4 (three 12 in., 90s. plus 29s. 3d. P.T.). Recorded by Members of the **Marlowe Society** of the University of Cambridge and Professional Players. Directed by **George Rylands.** Recorded under the auspices of the British Council. (Full texts are available from Argo, price 5s. each. Text, plus Annotation and Glossary, price 18s.).

The Two Gentlemen of Verona was one of Shakespeare's earliest plays, and not his most successful. As one commentator puts it, it is notable for the charming song, "Who is Sylvia?" and for the affection of Launce for his unutterable mongrel. But it is also a compendium of the absurdities of the plots of the comedies—the women dressing up in men's clothes, lovers failing to recognise their mistresses, dukes clearing up the mess by dispensing curious mixtures of justice and mercy, and clowns appearing as wise men. The uncanny thing is that Shakespeare contrives to make us, for the time being, believe in these impossible situations. The producer's job is to strike a balance between credibility and the artificiality necessary to get the conceits over to the audience.

As these Marlowe Society records progress it is becoming increasingly clear that this problem of style has been brilliantly tackled. The words will do the job if the players speak them well and if they sound sincere. In the present production only the Duke, sounding like someone from a stage officers' mess, is miscast. And for Launce, forerunner of Launcelot Gobbo and all the rest, we must award special commendation.

A Lover's Complaint responds even better to this treatment. The spoken word brings to its beautifully turned verbal devices a sense that the experience of the forsaken mistress belongs to somebody. It is exquisitely spoken and the different voices are admirably chosen. JOHN GITTINS

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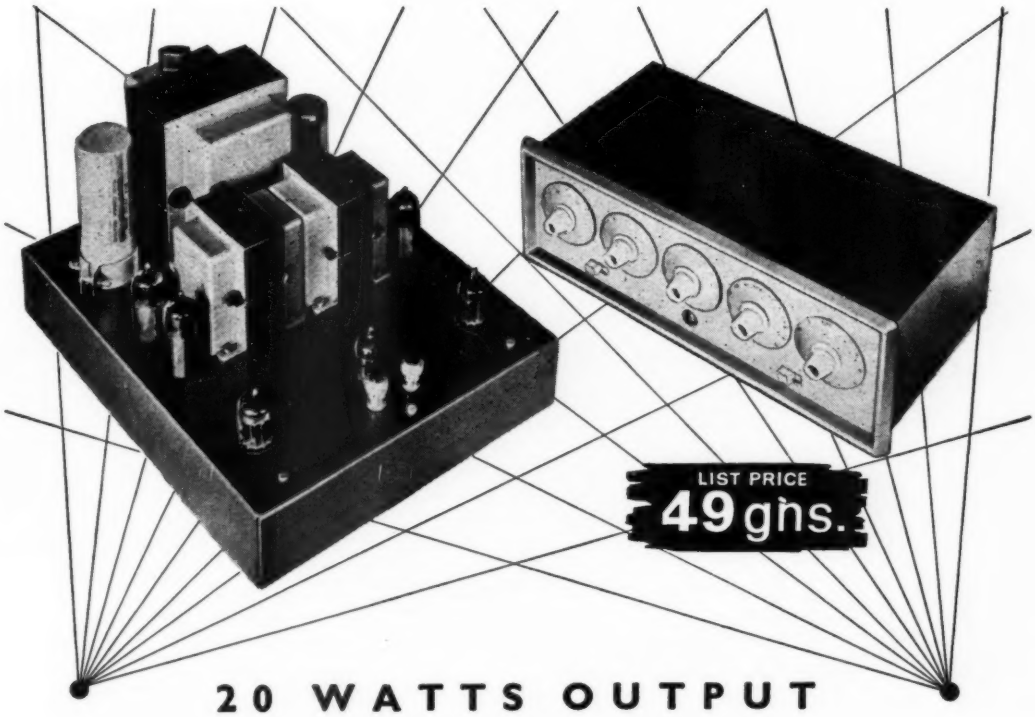
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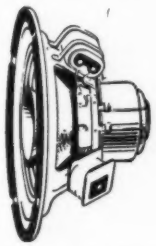
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GD20

SHAKESPEARE. Macbeth. Complete and uncut texts, as edited by **John Dover Wilson.** Argo Mono RG175-7 (three 12 in., 90s. plus 29s. 3d. P.T.). Recorded by Members of the **Marlowe Society of the University of Cambridge** and Professional Players. Directed by **George Rylands.** Recorded under the auspices of the British Council. (Full texts are available from Argo, price 5s. each. Text, plus annotation and Glossary, price 18s.).

The colours of *Macbeth* are the colours of a great, dark Rembrandt and the genius of the play (admitting its unevenness) is that it gives size and majesty to what, in terms of plain reporting, was a thoroughly sordid business. But the colour and the size are in the language and that is where every production I have seen has failed, indeed was bound to fail. Once one sees the stage set and ordinary human actors, the whole thing becomes too *small*. Moreover, the colour is in the sight as well as in the sound of the words. Consider the thick night that will "pall thee in the dunnest smoke of hell"; or the hand that will "the multitudinous seas incarnadine"; or "His silver skin lac'd with his golden blood". To hear the lines well spoken while following the printed text with the eye is, to me at anyrate, the ideal.

The Marlowe players judge the tempo and the intensity splendidly for this purpose. Macbeth and his Lady are convincing, their artistry subtly concealed. The Macduff is quite first-rate. Class distinction is conveyed by assigning Scots to the lower orders. The effects are, rightly, rudimentary, though the musical interludes could be more professional with advantage and the thin trumpet becomes tiresome.

The recording is not at Argo's usual high standard. The volume level is low (with the Witches particularly) and there are some tape rumbles and squeaks (notably, in my copy, on the last side). But these are small matters. The records can be heartily recommended. JOHN GITTINS.

SHAKESPEARE. As you like it: Act 2, Scene 7. **The Merchant of Venice:** Act 5, Scene 1. **The Tempest:** Act 3, Scene 2; Act 4, Scene 1; Act 5, Scene 1; Epilogue. **Romeo and Juliet:** Act 1, Scene 4. **Sonnets:** Nos. 18, 116, 130; 138, 73. **Measure for Measure:** Act 2, Scene 2; Act 3, Scene 1. **Henry IV, Part 1:** Act 1, Scene 3. **Henry IV, Part 2:** Act 3, Scene 1. **Richard II:** Act 3, Scene 3; Act 4, Scene 1. **Richard III:** Act 1, Scene 4. **Julius Caesar:** Act 2, Scene 2. **Hamlet:** Act 2, Scene 2; Act 3, Scene 1; Act 5, Scene 2. **King Lear:** Act 5, Scene 3. Read by **Sir John Gielgud.** Based on George Ryland's Shakespeare Anthology. Philips Mono ABL3260 (12 in., 30s. plus 9s. 9d. P.T.).

The sleeve note to this record does Sir John a disservice. Reading somewhat like the script of a film "trailer", it suggests, among other things, that the Gielgud voice "sounds, as do different instruments, with wonderfully variegated timbre". Now the remarkable thing is how great an effect is obtained in spite of lack of variety in timbre. Sir John, in fact, uses mainly two stops, and though both are highly characteristic their range is not great. His articulation is phenomenal and his power of precisely focusing each word as it passes reminds me of nothing so much as Dinu Lipatti's style on the pianoforte. It is, in painting terms, a pointillist technique, very clear, very intelligent, and making a cumulative rather than an immediately emotional appeal.

Those who saw his recent stage presentation of "Ages of Man" will welcome this splendid recording. Those who have not been so fortunate will be glad to have a record of one of the best speakers of verse at the top of his form. From commenting on the poetry itself—vintage Shakespeare selected by a connoisseur—

"As you from crimes would pardon'd be,
Let your indulgence set me free."

JOHN GITTINS

DYLAN THOMAS. Poetry Readings. Light breaks where no sun shines; After the funeral; On the marriage of a virgin; The hunchback in the park; Over Sir John's hill. Philips Caedmon Mono TCE108 (7 in., 11s. plus 3s. 7d. P.T.). From TC1043 (1/59)

DYLAN THOMAS. Poetry Readings. Chard Witlow (Reid); Naming of parts (Reid); The Bards (de la Mare); Master and Bos'n Song (Auden); The Owl (Thomas); Broken Appointment (Hardy); To Lisbie Brown (Hardy); In Death Divided (Hardy). Philips Caedmon Mono TCE109 (7 in., 11s. plus 3s. 7d. P.T.). From TC1061 (1/59).

DYLAN THOMAS. Poetry Reading. A Visit to America. Philips Caedmon TCE110 (7 in., 11s. plus 3s. 7d. P.T.). From TC1061 (1/59). All read by **Dylan Thomas.**

I am delighted that Caedmon are breaking up their LP records of poetry into EP's, for except in rare cases this must be the most convenient format for records of speech: all that was said of the early "recital" records is even more true in this case. These three extracts from their Dylan Thomas records are beautifully presented with a turn-over sleeve and good notes. The audience reaction does not intrude, but in one case the poet's own "Thank you very much"—like a salesman after a washing demonstration—does! In Henry Reid's *Chard Witlow*, Thomas gives a near impression of T. S. Eliot's own voice (the poem is a parody), and he gets every ounce out of the de la Mare and W. H. Auden drolleries. In these readings of other poets, he omits the introductions that adorned the originals, but perhaps judgments are better not committed to disc. The sad tiredness of the voice in his *Light Breaks Where No Sun Shines* seems now prophetic of his own tragedy, and does indeed light up this poignant imagery. *A Visit to America* still sounds funny: even the old jokes slide naturally into this context. Strongly recommended. R.W.

MEMORIES OF ITMA. Foaming at the Mouth (1941); Foaming at the Mouth (1941-1942); Much Fiddling (1943-1945); The Navy (1944); The Army (1944); The R.A.F. (1944); Tomtopia (1945-1946); Home Again (1948); A Royal Occasion (1947); The 300th Performance (1948). **Tommy Handley and Company.** Written by **Ted Kavanagh;** Narrated by **John Snagge;** Produced by **Brian George.** Oriole Mono MG20032 (12 in., 28s. 6d. plus 9s. 3½d. P.T.). Originally reviewed on 78 r.p.m., 2/51.

It is not only in the classical catalogue that grievous gaps still persist. Well within the history of modern methods of recording many of our greatest entertainers are badly served, and some not at all. We can all think of names, and most of us would include Tommy Handley. He appeared on disc spasmodically (more often as part of the Murgatroyd and Winterbottom act), but his particular punning manner was never caught until the release of the ITMA 78's in 1951. These records are now reissued as a single LP, which whatever the technical standard of the recording must take its place in the history of our times. The technical difficulties of this kind of editing must indeed be prodigious, and that wonderful tune ("Mrs. Handley's boy", etc.) emerges in near travesty at the start of the disc. After this initial "rush to the knobs", however, the older generation will get much pleasure, and not a little nostalgia, from this procession of so many old friends of burlesque. Those who never lived through the war years may find it all a bit of a bore (it was, after all, the music that gave the 1914-1918 entertainment its immortality), but even they must respond to the warm geniality of this friendliest of men and echo so typical a quip as "Quench my thirst with a Court of Enquiry". R.W.

MUSIC FOR SCHOOLS

EIGHT INFANT ACTIVITY SONGS (A. W. I. Chitty and Jennifer Day). **Pat Kent** (soprano), **Valerie Wood** (piano). Paxton PR707-8 (two 10 in., 78s, 14s. plus 4s. 7d. P.T.).

EIGHT JUNIOR ACTIVITY SONGS (A. W. I. Chitty). **Pat Kent** (soprano), **Valerie Wood** (piano). Paxton PR709-10 (two 10 in. 78s, 14s. plus 4s. 7d. P.T.).

The issue of these sixteen singing games make it possible for a class of children to enact the actions or to sing with them: by providing the accompaniments, the teacher is free to concentrate upon the action side of the songs as portrayed by the children in the class. The songs are sung in a simple straightforward style and the words are clear; essential if such records are to be of any real value. The accompaniments are played by Valerie Wood with just the right feeling for the phrases and character of the songs, and are an object lesson in good accompanying which will be helpful to many teachers who are called upon to accompany these songs. The music is tuneful and as such will appeal to small children. Although eight of the songs are marked for juniors, they are all suitable for use in infants' rather than in junior schools, except possibly in the youngest class.

TWELVE ACTIVITY SONGS. From **"Infant Joy"** (arranged Desmond MacMahon). **Janice Harnot** (soprano), **Leonore Mahase** (piano). Paxton PR701-2 (two 10 in., 78s., 14s., plus 4s. 7d. P.T.).

EIGHT SWISS DANCES. Instrumental Ensemble. Paxton PR711-2 (two 10 in., 78s., 14s., plus 4s. 7d. P.T.).

Dr. MacMahon has followed up his *Court Dances* by arranging dances from other countries, in this case, Switzerland. His choice of traditional music is excellent and they have been scored in an attractive way so as to preserve their national characteristics and at the same time make them varied and interesting to the child.

The other two records contain eight songs for Infants from a book containing a large collection published by the University of London Press. Many older readers who may like to remember songs they once knew as children will not be disappointed with Janice Harnot's singing. The simpler the song the harder it often is to make it effective without in any way making it sentimental; Dr. MacMahon can, however, be trusted not to make a mistake in his choice of a singer.

Schools now in despair at the departure of 78 r.p.m. records will welcome these new additions. STEPHEN MOORE.

FOLK MUSIC

RAM GOPAL COMPANY. Classical and Folk Dances of India. From Bharata Natyam: Alarippu (Opening Dance of Invocation); Jatiswaram; Padam; Thillana. Natanam Adinar (The Dance of Shiva). Kathak Solo. Menaka Dance (Kathak). Sita—Apsharan (Abduction of Sita). Rabari Ras (Folk Dance of Shepherds from Gujerat). Rumal Dance (Scarf Dance in The Spring Festival). Katchi Ghori (Horse Dance from Rajasthan). Puppet Dance (From South India). Sigiriya Frescoes (Kandyan Dance). Musicians of the **Ram Gopal Company.** Columbia 33SX1115 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Sometime after the H.M.V. record of Indian music comes this new selection of songs and dances by the Ram Gopal Company on a Columbia label. The records are quite different in style and content, for the Ram Gopal Company has long catered for western audiences and has at times gone part of the way to meet Westerners in helping them to understand the music of India. The result is not always as pure as it might be, but there are some fascinating sounds from a wide variety of instruments and voices, and the result is evocative and exotic if not absolutely true to type.

Many of the descriptive items will win admirers, especially the Scarf Dance, the Horse Dance and the Puppet Dance. Unfortunately many of the performances are "faded out" with the result that the end or climax is missed, and it might have been better to include fewer, longer items than such a large number of relatively short ones. Nevertheless, devotees of Indian music (and of Ram Gopal) will welcome this disc, which enjoys an excellent recorded balance and a fairly wide dynamic range.

D.S.

PORTUGUESE FOLK SONGS. Cançao da vindima: Nao segueis o trigo verde: Na aldeia de Amareleja: Na estrada de Braga: Senhora Santa Cat'rina: Os homens que vao p'ra guerra: Quando o teu pai me trocou: O meu amor, de polido: Oh, que Janela tao alta!: Encomendaçao das almas: O Ladrao que te vais embora: Aproveitai a azeitona: O meu amor-zinho: Agora no S. Joao: O ladrao do negro melro: A Senhora D'Aires. **Coro da Academia de Amadores de Música** directed by **Fernando Lopes Graça.** H.M.V. CLP1221 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

G. K. Chesterton, who delighted in standing ideas and sayings on their heads, once declared "that if a thing was worth doing, it was worth doing badly." This appears, in the present issue, to have been taken as an open invitation. Many of the Portuguese folksongs in this collection are very attractive, and Lopes Graça's arrangements would have been pleasurable if sung by a choir of reasonable standard. As it is, however, it takes determination to sit through even the less-than-thirty-minutes' music which is all this two-sided twelve-inch disc contains. Crude, unlovely tone, bad intonation, slovenly singing, haphazard chording and a total inability to stay in pitch—out of sixteen short songs here, no less than thirteen drop flat (anything up to half a tone) and one sags a whole tone inside two minutes—are by no means inevitable concomitants of a choir of people with "untrained voices, without any musical or vocal education apart from that acquired in continuous choral singing": a good many excellent choral societies in this country are similarly constituted. It is doubtless praiseworthy to have provided these simple Portuguese folk with the opportunity of singing together; but that does not justify recording the result. And it is thoroughly loose thinking to claim (as they do) their "primitive freshness and spontaneity" as a virtue which adds to the authenticity, if it be remembered that though primitive *solo* singing of folksongs may be quite convincing, choral arrangements are not the original basic and authentic material of folksong, but sophisticated versions of that material, much aided by art. Talking of that, by the way, the sleeve-note writer, who talks of "intricate polyphony" and "canonic imitation", must really find out from a dictionary what these words mean.

L.S.

CLASSICAL REISSUES

★**OTTO KLEMPERER.** *Concerto Grosso, Op. 6, No. 4* (Handel). **Philh.** Columbia Stereo ESL6254 (7 in., 11s. plus 3s. 7d. P.T.). From SB02751 (10/58). Mono SEL1594 (1/59).

KARL BOEHM. *Serenade No. 6, "Serenata Notturna"* (Mozart). **Berlin P.O.** D.G.G. Mono EPL30442 (7 in., 12s. plus 3s. 11d. P.T.). From DG17101 (10/58).

RUDOLF MORALT. *Serenade No. 6, "Serenata Notturna"* (Mozart). **Vienna S.O.** Philips Mono ABE10048 (7 in., 11s. plus 3s. 7d. P.T.). From ABR4018 (12/54).

Of these Handel and Mozart records the **Klemperer** and **Böhm** are very much recommended. Handel's fine Concerto Grosso is wonderfully well played, the slow movements with grave dignity, the quick ones with fine rhythmic life. Very good stereo sound, with particular pleasure to be derived from the fugue, with its entries answering each other from different parts of the orchestra.

As to the innocently pleasant Mozart work, there is no doubt that Böhm's performance is greatly preferable to **Moralt's.** Moralt makes the first movement heavy and a bit gusty, the second stodgy (though the Trio is good), the finale scurried and charmless. The recording is over-resonant. Böhm's reading is crisp and stylish and altogether more attractive in every way. In addition, if you care about taste in the production of sleeves, the D.G.G. photograph of Salzburg by night is so much pleasanter to have about the place than Philips' rather vulgar colour picture.

T.H.

SERGEI RACHMANINOV. (a) *Piano Concerto No. 1;* (b) *Piano Concerto No. 4.* **Rachmaninov** (piano), **Philadelphia Orch./Ormandy.** R.C.A. Mono RB16157 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). (a) from CSLP509 (12/56), (b) from CSLP515 (2/57).

Good. Here are **Rachmaninov's** own performances of his concertos returning to the catalogue again, admirably transferred to LP. (The transfers originally appeared on the H.M.V. label). Now No. 3 is the only one we lack and no doubt R.C.A. will give us that before long. This present disc is a real bargain, too, for the original H.M.V. issue of the Fourth Concerto was spread over two sides, a dreadful extravagance—due thanks to R.C.A. for this sensible economy. The sound is perfectly good enough to convey the quality of the playing. H-fi addicts will prefer Michelangeli, say, in the Fourth Concerto, a fine performance indeed; yet there was always something incomparable in Rachmaninov's own playing and you will sense it yourself if you hear this record.

T.H.

ANTAL DORATI. Overtures. *The Italian Girl in Algiers; The Silken Ladder* (Rossini). **Minneapolis S.O.** Mercury Mono XEP9001 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11006 (4/59).

FRITZ LEHMANN. *Tragic Overture* (Brahms). **Berlin P.O.** D.G.G. Mono EPL30441 (7 in., 12s. plus 3s. 11d P.T.). From DG16024 (4/56).

Dorati is excellent in the Rossini overtures. Part of his success is due to his orchestra's ability to play extraordinarily cleanly and rhythmically at high speed but there is no doubt that Dorati also brings real Rossini style to the performances. There is some especially good solo oboe playing and this is altogether a delightful reissue.

Lehmann's Brahms overture is a very different matter, a flabby, irresolute bit of conducting, suffering from basically weak rhythm. Only in the middle section (before which, by the way, the break comes) does he achieve something of distinction but that is not enough to save the whole performance.

T.H.

SIBELIUS. (a) *Finlandia,* (b) *The Swan of Tuonela* **Danish State Radio S.O.** conducted by (a) **Tuxen** and (b) **Jensen.** Decca Mono CEP603 (7 in., 11s. plus 3s. 7d. P.T.). (a) from LW5141 (2/55), (b) from LXT2831 (11/53).

When I reviewed the original issue of Tuxen's performance of *Finlandia* I see that I wasn't greatly enthusiastic about its sound. I can't say this again about the reissue, for it seems to me now perfectly acceptable and, indeed, rather exciting. Decca have greatly improved the quality and this should be a popular coupling, for both performances are good.

T.H.

★**SIR THOMAS BEECHAM.** *Peer Gynt* (Grieg): Morning; Return of Peer Gynt; In the Hall of the Mountain King; First Arabian Dance. **R.P.O., Beecham Choral Society.** H.M.V. Stereo RES4251 (7 in., 11s. plus 3s. 7d. P.T.). From ASD258 (1/59)

★**SIR MALCOLM SARGENT.** *The Planets* (Holst): Mars; Jupiter. **B.B.C. S.O.** H.M.V. Stereo RES4254 (7 in., 11s. plus 3s. 7d. P.T.). From ASD269 (1/59).

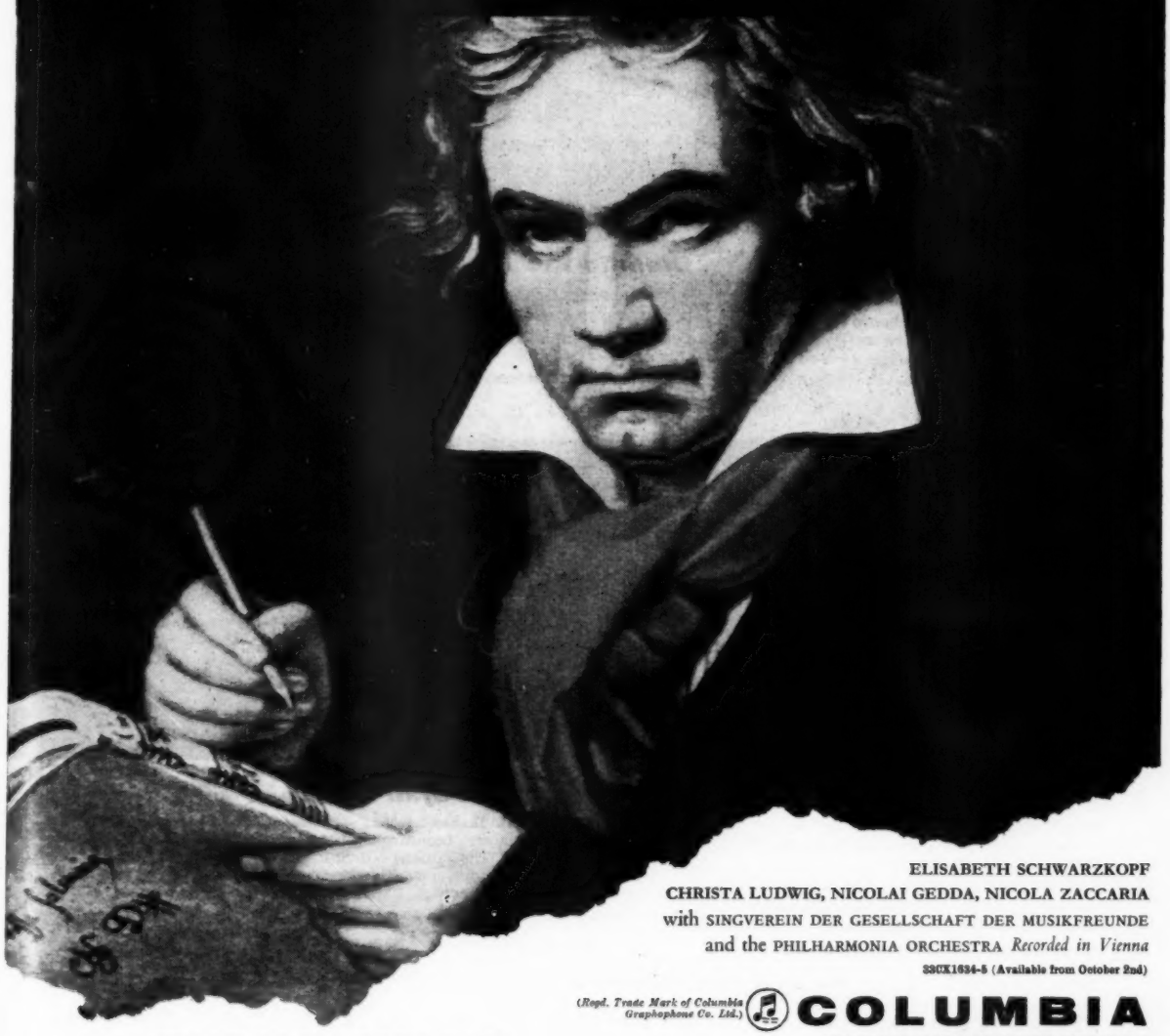
FERENC FRICSAY. *Orpheus and Eurydice* (Gluck): Overture; Dance of the Furies; Ballet Music from Act 2. **Berlin Radio S.O.** D.G.G. Mono EPL30444 (7 in., 12s. plus 3s. 11d. P.T.). From DGM18343-4 (8/57).

One need do little more than welcome further "break-downs" of the **Beecham** *Peer Gynt* and **Sargent** *Planets* LPs, except perhaps to remark that both of the originals are so well worth having that anyone who can stretch his pocket that far is advised to do so. Yet *Mars* and *Jupiter* are obviously a popular pair on their own, while the Grieg EP does contain a particularly attractive selection. *Morning* (exquisitely

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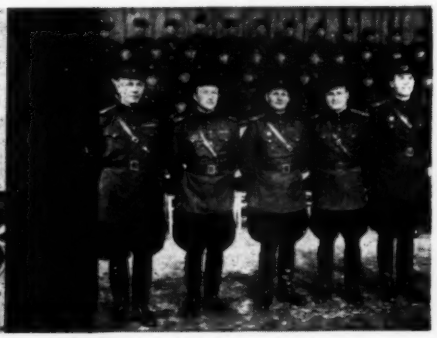


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Song of Youth; Far away;
A birch tree in a field did stand;
You are always beautiful

ESL6258 (Stereo) also on SEL1593 (Mono)



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Charles Mackerras

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(with LUCIA DANIELI and
NICOLAI GEDDA)
(Recorded in co-operation with E.A. Teatro alla Scala, Milan)
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with PHILHARMONIA ORCHESTRA
conducted by MANNO WOLF-FERRARI
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Act 1: È strano!; Ah! fors' è lui
'Il Barbiere di Siviglia' — *Rossini:*
Act 1: Una voce poco fà; Io sono docile
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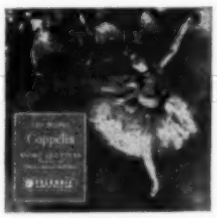
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with ORCHESTRA OF LA SCALA, MILAN
conducted by TULLIO SERAFIN
La Traviata — Verdi: Act 2: Bella vincitrice
Iuto alla ciovine, Imprend
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'Coppélia' — Ballet Music
Delibes:
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Act 2, Entr'acte
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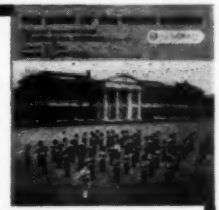
Charles Mackerras

conducting
PHILHARMONIA ORCHESTRA
Waltz (Third Movement of
Symphony No. 5 in E minor);
Waltz of the Flowers
(from 'Nutcracker' Suite)
Tchaikovsky
SED5564 (MONO)
also on ESD7232 (STEREO)



Photo: Derek Allen

Band of the Welsh Guards



Director of Music, Major F. L. Statham,
L.R.A.M., A.R.C.M., P.S.M.
Land of my Fathers; David of the White Rock;
Morning Canter; Path of Glory
SEG7916 (MONO) also on ESG7770 (STEREO)

7" 45 R.P.M. EXTENDED PLAY

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

The Vagabond King

VOCAL GEMS
TONI DALLI, with Barbara Leigh,
The Williams Singers,
Michael Collins and his Orchestra
SEG7930 (MONO)
also on ESG7772 (STEREO)



played) and *In the Hall of the Mountain King* are both very well known, of course (though here the latter has the original Trolls' chorus added to it) but the other two are unfamiliar. The *Arabian Dance* is admittedly pretty feeble imitation Eastern-style stuff but the storm in which Peer returns to Norway is spectacular. Both of these discs are finely played and the sound is excellent.

The complete recording of *Orpheus and Eurydice*, under **Fricsay,** from which the above orchestral pieces come was damned by A.R. as far as the vocal side of it was concerned. But he excepted the orchestral playing, so here we have the best extracted. The quick music shows lively and very accomplished playing and the slow pieces are sensitively done. The main criticism is an excessive resonance, particularly unsuitable for this kind of music. But anyway, this is the only record that conveniently groups all these pieces. T.H.

ROBERT IRVING. *Façade* (Walton): Fanfare; Scotch Rhapsody; Valse; Tango-Pasodoble; Polka; Popular Song; Tarantella Sevillana. **L.S.O.** Decca Mono CEP604 (7 in., 11s. plus 3s. 7d. P.T.). From LXT2791 (7/58).

JOSEPH LEVINE. (a) *Swan Lake Ballet* (Tchaikovsky): Introduction to Act 2; Waltz from Act 1; Dance of of the Little Swans; Scene (Pas de Deux) from Act 2; Finale ultimo. (b) *Sleeping Beauty Ballet* (Tchaikovsky): Introduction and March; Pas de Quatre from Act 3; Puss in Boots; Pas de Quatre (Bluebird); Waltz from Act 1. **Ballet Theatre Orch.** Capitol Mono P8471 (12 in., 30s. plus 9s. 9d. P.T.). (a) from P8416 (9/58), (b) from P8449 (3/59).

The *Façade* pieces are a delight, very pointed and stylish indeed, and **Irving** puts over the wit with zest. This is first-class. The quite enterprising selections from the Tchaikovsky ballets are well played by **Levine**, with speeds sometimes on the fast side. The sound is clear and agreeable, with the *Sleeping Beauty* side, I thought, slightly the better. T.H.

FERENC FRICSAY. *Symphony No.* 5 (Tchaikovsky). **Berlin P.O.** Heliodor Mono 479013 (12 in., 20s. plus 6s. 6d. P.T.). From DGM18012 (11/55).

Fricsay imparts nearly all his usual drive to the Tchaikovsky Fifth, and he is helped throughout by a very high quality of orchestral contribution: the solo horn opens the slow movement—a danger spot on records no less than in concert performances—most beautifully. The recording, too, is agreeable in all save one respect: the heavy brass are balanced backwardly in a way that sadly sobers up Tchaikovsky's more frenzied moments. The parent D.G.G. disc used to turn during the slow movement; this new Heliodor is re-spaced and does not, offering two movements complete on each side. This is a great improvement, and allows the reissued disc to be considered at its price a most serviceable version of the symphony. M.M.

FERENC FRICSAY. (a) *Hary Janos Suite:* (b) *Dances from Galanta; Dances from Marosszek* (Kodály). **Berlin Radio S.O.** Heliodor Mono 479010 (12 in., 20s. plus 6s. 6d. P.T.). (a) from DGM18223 (6/56), (b) from DG17060 (11/56).

FERENC FRICSAY. *Dances from Galanta* (Kodály). **Berlin Radio S.O.** D.G.G. Mono EPL30443 (7 in., 12s. plus 3s. 11d. P.T.). From DG17060 (11/56).

The smaller of these two discs carries the same performance of the *Dances of Galanta* also reissued on the larger one. And a marvellously good performance it is too. Here is the orchestral virtuosity the music needs (with some particularly good solo clarinet playing) and the result is by turn poetic and thrilling. The work has to be broken, of course, on the EP, but the turnover comes in a perfectly reasonable place.

But good as this is, the larger disc is such a bargain, both in performances and at the price asked, that it is well worth considering a rather deeper dip into one's pocket. Fricsay clearly finds this Kodály music very congenial. The Marosszek dances are as music not so obviously captivating as those from Galanta—they are never likely to be such a popular success—but they are well worth having: and the suite from *Háry János* gets an absolutely first-rate performance. The sound on both discs is consistently D.G.G. sound at its best; a little brightening of the top helps but it is anyway rich and full, plus excellent clarity of texture. T.H.

MARIA CALLAS. *Macbeth* (Verdi): Nel di della vittoria . . . Vieni! t'affretta!; Una macchia e qui tuttora. **Phil./Resciğno.** Columbia Mono SEL1633; ★Stereo ESL6260 (7 in., 11s. plus 3s. 7d. P.T.). Mono from 33CX1628 (3/59). Stereo appears for the first time.

TULLIO SERAFIN. *La Traviata* (Verdi): Ah! fors'e lui; Sempre libera; De' miei bollenti spiriti; Pura siccome un angelo. **Stella** (sop.), **di Stefano** (ten.) **Gobbi** (bar.), **La Scala Orch.** Columbia Mono SEL1630 (7 in., 11s. plus 3s. 7d. P.T.). From 33CX1370-1 (9/56).

MARGHERITA CAROSIO. (a) *Il Barbiere di Siviglia:* Una voce poco fa. . . . Io sono docile. (b) *Betly* (Donizetti): In questo semplice modesto asilo. (a) With **Royal Opera House, Covent Garden Orch./Patane,** (b) **Philh. Orch./Gennai.** H.M.V. Mono 7ER5152 (7 in., 11s. plus 3s. 7d. P.T.). (a from DB6379 (12/48), (b) from DA1910 (5/49).

RUDOLF KEMPE. *Die Meistersinger von Nürnberg* (Wagner): Sankt Krispin, lobet ihn!; Dance of the Apprentices; Procession of the Mastersingers; Silentium!; Wach' auf. **Unger** (ten.), **Chorus of the Municipal Opera and German State Opera, Berlin, Berlin P.O.** H.M.V. Mono 7ER5149 (7 in., 11s. plus 3s. 7d. P.T.). From ALP1506-10 (2/58).

ROBERT STOLZ. *The Merry Widow* (Léhar). Excerpts: Act 1. Verehrteste Damen und Herren; Ich bin eine anständge Frau; Bitte, meine Herr'n; Da geh' ich zu Maxim; O kommet doch, O kommt, Ihr Balisirenen. Act 2. Introduction, Dance and "Vilja-Lied"; Heia, Madel aufgeschaut; Wie die Weiber; Wie eine Rosenknospe; Sieh dort den kleinen Pavillon; Ha! Ha! Ha! Wir fragen was man von uns will. Act 3. Ja, wir sind es, die Grisetten; Lippen Schweigen; Ja, das Studium der Weiber ist schwer. **Gueden** (sop.), **Grunden** (ten.), **Kmentt** (ten.), **Loose** (sop.), **Donch** (bar.), **Klein** (ten.), **Equiluz** (bar.), **Rus** (bass), **Duhan** (bar.), **Pantscheff** (bass), **Vienna State Opera Chorus and Orch.** Decca Mono LXT5520; ★Stereo SXL2133 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono from LXT5448-9 (12/58); Stereo from SXL2022-3 (12/58).

Once upon a time we used to complain that the orchestral accompaniments to operatic arias were recorded too much in the background. Sometimes today things seem to have gone too far the other way (e.g. in the recent Joan Sutherland and Teresa Berganza recitals the orchestra is too heavy and too prominent: this is historically unsound, as well as being tiresome to listen to). But the two *Macbeth* arias, now issued in stereo, offer an ideal balance and perspective of voice and orchestra—except perhaps at the close of the Sleepwalking Scene, where the soprano seems to have receded too far away from us. This is exaggerated. **Callas's** performances, full of fire and imagination, whet the appetite for her promised Lady Macbeth at Covent Garden. But why does she make so little of the (spoken) "sul capo mio". Here she should excel—but Grandi's reading of the letter was far more impressive.

To the best of her ability—which both technically and interpretatively is inadequate to the music—**Antonietta Stella** copes with Violetta's first aria, showing nice intentions; and in the duet with **Gobbi** as a very assured and ripely portrayed Germont, her singing has character and life, even though it sounds a little too scared. This excerpt ends absurdly, cutting off in mid-air with Germont's "E grave il sagrifizio, ma pur, tranquilla uditemi . . .". **Di Stefano's** "De' miei bollenti spiriti" is not ideally graceful, but pleasing.

The aria from *Betly, or the Swiss Cottage* (readers may recall an Italian performance of this one-acter at Sadler's Wells some years ago) is far from being vintage Donizetti—not on the *Rita* level—but it is a fairly pretty piece. With a yodelling refrain (ideal for Ivogün) Betly describes how she would show unsuitable swains the door. **Carosio's** voice was a clear, bright attractive monochrome, and she sings the aria, also the one from *The Barber*, with neatness and a certain, not very individual, charm.

More from the H.M.V. *Meistersinger:* but what a curious passage to select: the assembly music of Act 3, Scene 2. Is H.M.V. gradually building up a complete *Meistersinger* on 45? Well performed—though it is a scene which cries for stereo. *The Merry Widow* highlights disc is self-explanatory: as I suggested when reviewing the complete set, the performance is hardly a match for Columbia's. A.P.

MELBA. *La Traviata* (Verdi): Ah, fors'e lui . . . Sempre libera (1904). *Rigoletto* (Verdi): Caro nome (1904). *Lucia di Lammermoor* (Donizetti): Mad Scene (1904). *Hamlet* (Thomas): Mad Scene (1904). *Romeo et Juliette* (Gounod): Valse Air (1904). *Faust* (Gounod): Jewel Song (1905). *La Boheme* (Puccini): Si mi chiamano Mimi (1906); O soave fanciulla (with **Caruso,** 1907); Addió di Mimi (1904). *Si mes Vers avaient des ailes* (Hahn, 1904). **Dame Nellie Melba** (sop.). Olympus Mono ORL208 (12 in., 30s. plus 9s. 9d. P.T.).

From Desmond Shawe-Taylor's essay on Melba (*Opera*, February 1955), I borrow a quotation from the New York critic W. J. Henderson, who heard Melba constantly at the height of her career, in the years following her American début in 1893:

"The quality of musical tone cannot be adequately described. No words can convey to a music lover who did not hear Melba any idea of the sounds with which she ravished all ears . . . The beauty (of her voice), its power, its clarion quality, differed from the fluty notes of Patti . . . It has been called silvery, but what does that signify? There is one quality which it had and which may be comprehended even by those who did not hear her; it had splendour. The tones glowed with a star-like brilliance. They flamed with white flame."

There is one record of Melba's which conveys this quality: a rowdy cylinder-recording made in the flies of the Metropolitan in 1901 while below Melba electrified the house with the cabaletta of the Queen's aria in *Les Huguenots*. But even the earliest of her commercial recordings, the London 1904 series, do not suggest the power of her

voice. They do, however, tell us that "she sang in the cadenza of the (*Lucia*) mad scene a prodigiously long crescendo trill which was not merely astonishing, but also beautiful. Her staccati were as firm, as well placed, and as musical as if they had been played on a piano. Her cantilena was flawless in smoothness and purity. She phrased with elegance and sound musicianship as well as with consideration for the import of the text. In short, her technique was such as to bring out completely the whole beauty of her voice and to enhance her delivery with all the graces of vocal art."

We have waited long for a Melba reissue. We had before just the *Bohème* duet with Caruso (in H.M.V.'s "Golden Treasury"), and the *Hamlet* Mad Scene (with some horrible "yapping" staccati in it, not present in this earlier version). This new disc is most welcome. It is drawn for the most part from the early London recordings (so far as I can make out, only the Caruso duet is American. But it is most reprehensible of Olympus not to vouchsafe details of the original material). And so it presents the recorded Melba at her most brilliant, spontaneous, and exquisite. The sheer beauty of Melba's singing seems to me now to abide no question. It was some years before, prejudiced by accounts of her coldness, her "choirboy" purity, her limited dramatic ability, I succumbed to her. But now the more I hear Melba's records the more I love them. This perfect singing (the *Lucia* roulades, the delicate "Caro nome", the affecting Ophelia scene, the wonderful high C at the close of "O soave fanciulla"—Caruso goes down to the E) should ravish all ears.

These Olympus transfers are correctly pitched: bravo! The tone seems to me not quite as forward and clear as it can be from a good original; but it can be made to sound well. A.P.

GERALDINE FARRAR. *Carmen* (Bizet): Habanera; Seguidilla; Chanson Boheme (9.12.14); Halte la! Qui va la?: Au Quartier pour l'appel (with **Giovanni Martinelli**, tenor. ?.5.15); Air de la fleur (with **Giovanni Martinelli**, tenor, 11.5.15); La-bas dans la montagne (? 9.12.14); Voyons que j'essaie (?.5.15); Je dis que riens ne m'épouvante (1908); Si tu m'aimes (with **Pasquale Amato,** baritone and Metropolitan Opera Chorus (? 1915); C'est toi (with **Giovanni Martinelli,** tenor); Je t'aime encore (with **Giovanni Martinelli,** tenor and Metropolitan Opera Chorus. ?.5.15). **Geraldine Farrar** (soprano) with Orchestral accompaniment. R.C.A. Camden Mono CDN1014 (12 in., 19s. 9½d. plus 6s. 5d. P.T.).

R.C.A. Camden, usually so punctilious about providing the recording-dates of their historical reissues, fail us over this one. But Francis Robinson in his note does tell us that the "four arias" were recorded on December 9th, 1914; and an examination of the 78 numbers suggests that the fourth was "Là-bas, là-bas", done without a Don José, rather than the episode from the Card Scene. We know that Martinelli's Flower Song was recorded on May 11th, 1915, and can perhaps assume that the duets and the Card Scene excerpt were done around that time. Dates are hard to establish, for I believe that Farrar remade some of these items, which then appeared with the same numbers. Micaela's aria dates from earlier, late in 1908; and according to Mr. Robinson was chosen for inclusion here quite by chance. So "most fortuitously" we have here a souvenir of Toscanini's *Carmen* performances at the Metropolitan: the 1908 one, in his first season there, when Maria Gay was the Carmen, Caruso the José and Farrar the Micaela; and the 1914 one of his last season, with Farrar now as Carmen, Caruso, later Martinelli, as José, Alda as Micaela and Amato as Escamillo.

Largely because of Martinelli, the disc is urged (with reservations mentioned below) on lovers of fine singing. Bizet experts are ever telling us that—to quote Winton Dean's fine Master Musician book on the composer—"José is really the central figure of *Carmen*". In practice, in the opera house, *Carmen* is more or less Carmen (after all, she has most of the music). But when José sings his part of "Au quartier", and the Flower Song, and the Finale (though this surprisingly, is somewhat less impressive) as Martinelli does, then indeed we can feel José as the main character. His French enunciation may not be impeccable, but his understanding of the role and of the music is. The passion, emotion and fire of his singing (not exaggerated, but perfectly judged) show him, as so often, as the most sensitive stylist among tenors, unmatched in imaginative power, and with the poetry that springs from high distinction of style. It is a great pity that Victor did not remake "Là-bas, là-bas" with him in it. It must be owned that he makes no attempt at a trill in "Halte-là", but sings a solid, unabashed E.

Geraldine Farrar was a celebrated Carmen; but I feel that it must have been necessary to see her as well as hear her. Besides, we have been spoiled by Conchita Supervia. Farrar's singing of the part has far less character in it than Supervia's—though character does flash out excitingly in some places: in the Seguedille, and in "Au quarter". And there are many touches that are delightful. It may seem slightly surprising that this soprano Carmen generally opts for the lower notes when the score offers higher *alternativi*.

But—a big but—I am not convinced that Farrar's Carmen has not been travestied by faulty engineering. For the Habañera, Seguédille, Chanson Bohème, "Non, tu ne m'aimes pass" and "En vain pour eviter" are all a semitone too high. Just possible, you may say, that when Farrar got to the Camden studios she said to the orchestra: "Up a semitone, please". But, apart from the improbability of a Habañera in E flat minor, why should she? She must have been well accustomed to the original keys under Toscanini. And when we find that Micaela's aria is up nearly a semitone too then suspicions deepen.

The brief duet with Amato, imbedded in a vintage chorus-recording, does not come off too well. I love Farrar, love the charm and prettiness and suggestion of fragile, feminine attraction in several of her other discs. I hope we shall have more reissues, with Wolf-Ferrari and *Königskinder* excerpts. But her *Carmen* does not send me flapping. A.P.

SCHNEIDERHAN/SEEMANN. (a) *Violin Sonatinas Nos. 1 and 3* (Schubert). (b) *Violin Sonata in A minor, Op. 105* (Schumann). **Schneiderhan** (violin), **Seemann** (piano). D.G.G. Mono LPM18502 (12 in., 30s. plus 9s. 9d. P.T.). (a) from DG19085 (1/58), (b) from EPL30206 (5/57).

A pity, perhaps, that the two sonatinas couldn't be coupled with the B minor rondo, if not the C major Fantasy, thus making a second Schubert disc from this duo—they have already done the duo in A and the remaining sonatina. However the different coupling gives us Schneiderhan's golden caressing account of the smouldering Schumann A minor. He is evidently a good stylist, with the requisite freshness and crisp line for the engaging little sonatinas by Schubert. Seemann, I agree with R.F., is balanced over-discreetly in the Schumann; but his playing is not actually remarkable, in any case. Otherwise the recorded sound is as vivid and gratifying as could be wished. W.S.M.

STEFAN ASKENASE. *Nocturnes, Op. 9:* Nos. 2 and 3 (Chopin). D.G.G. Mono EPL30439 (7 in., 12s. plus 3s 11d. P.T.). From DGM18262 (9/56).

WILHELM BACKHAUS. *Mazurkas* (Chopin): No. 17, Op. 24, No. 4; No. 20, Op. 30, No. 3; No. 24, Op. 33, No. 3. Étude No. 3, Op. 10, No. 3. **Backhaus** (piano). Decca Mono CEP602 (7 in., 11s. plus 3s. 7d. P.T.). Mazurkas from LW5026 (10/53), Étude from 45-71063 (5/55).

Chopin is common to these two 45s but the playing is chalk and cheese. **Askenase's** disc is expensive with one side (the E flat nocturne) less than four minutes long—this is *not* Extended Play (the other side is six-and-a-quarter minutes, however). But Askenase's playing is forthright, very rhythmical, and extremely musicianly, with an exemplary approach to rubato. It isn't exciting save in the stretto of the famous nocturne, where I think the pianist bangs; it is, however, very eloquent. The sleeve misleadingly portrays a blonde apparently in a drunken stupor.

Backhaus gives quantitatively good value but plays staidly; you cannot say he is inexpressive—he just doesn't come into contact with the music. The Decca piano tone is slightly clangorous. W.S.M.

"THE GRAMOPHONE" CLASSICAL LP CATALOGUE

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PASSING NOTES

By ARTHUR JACOBS

We, the critics, joined **Sir Malcolm Sargent** and settled down to what an E.M.I. official called "passing the tapes of the new stereo *Messiah*". I do not quite know what "passing" we did, and we hardly expected Sir Malcolm to bound to his feet and demand the replacement of one tape by another. But at least this 10 a.m. session gave us a pre-release hearing of the new recording. It is no secret that there is something of a race between this and Sir Thomas Beecham's impending new version (R.C.A.).

I will not anticipate the review of Sir Malcolm's records in this journal, which, it is hoped, will appear next month. But I can say that Sir Malcolm has again used the Huddersfield Choral Society and the Royal Liverpool Philharmonic Orchestra, and has not changed his general conception of the work. But, he told me, there are several small changes in the musical text from his previous (1954) recording. Once again he defended to me his own additional wind parts, to replace what he thinks Handel would have played on the organ (not having today's expert wind-players available); but Sir Malcolm retains the organ for special points of strengthening and emphasis. The chorus, he told me, numbered only 100, and he used two alternate hundred-strong teams from the Huddersfield choir. (A very different kettle of fish from his 1,000-voice *Messiah* at the Albert Hall!).

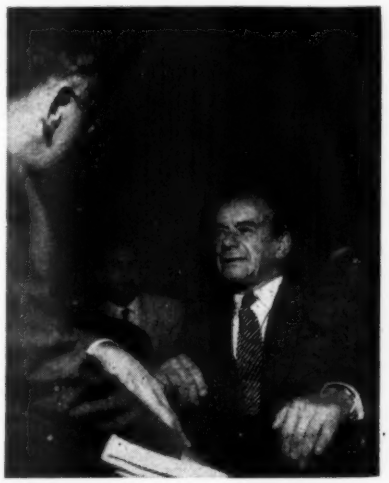
* * * *

Elsie Morison, one of Sir Malcolm's soloists, also appeared at this morning session—and, she told me afterwards, was taken aback at seeing critics present. Apparently she is fiercely critical when hearing her own performances, even in private! Since she took part in the previous Sargent version she has noticed a change in quality of her own voice, but is not conscious of having developed any different view of the interpretation of Handel's music. That previous *Messiah* was, incidentally, the first recording ever made by this gifted Australian soprano, and it was Sir Malcolm who invited her. She must also have won a wide following since then through her participation in Sargent's Gilbert and Sullivan recordings. It is about time that the gramophone captured her Mimi—which, at Covent Garden, was in my opinion equal to that of any Continental rivals.

It is, of course, common for singers (perhaps commoner than they would admit!) to sing in a language they do not understand, but Elsie Morison's experience includes two unusual variations of this. She sang in Welsh in Arwel Hughes' opera *Menna* at an Eisteddfod; and more recently she was one of four soloists taken by Rafael Kubelik to Israel where they sang Beethoven's Ninth Symphony in Hebrew. (The others included Waldemar Kmentt, who also sings in the Klemperer recording of the Ninth.) She was coached in the Hebrew translation before leaving London, and afterwards gave the enthusiastic Israelis nine performances of the Ninth in little more than a fortnight—a task which she thought might easily strain the voice, but in fact did not.

* * * *

I have been reading *The Challenge of Leisure* and *Leisure for Living*. You recognise the titles? The Labour Party's *Leisure for Living* (2s.) is the more detailed: it devotes nearly twice as much space to music alone as the Conservative *Challenge of Leisure* (9d.) gives to all the "living arts". Commentators, while remarking that the Labour pamphlet constitutes official policy but that the Conservative one is styled only "a contribution to discussion", have noted a good deal of agreement between them. But readers of this journal will scan both in vain for any appreciation of the artistic importance of the gramophone record. The Conservatives propose a state subsidy for the British Institute of Recorded Sound, and Labour non-committally sympathises with musicians who have to pay tax on their instruments, but about the tax burden on record-collectors neither says a word.



Arthur Jacobs (left, with glasses) in conversation with Sir Malcolm Sargent at the E.M.I. press preview of the new stereo/mono "Messiah" recently announced for release by Columbia [Photo: K. Palmer]

Commenting last June on the party with fireworks at Battersea Park with which Pye launched **Charles Mackerras's** recording of Handel's *Fireworks Music*, I wrote: "I now only wait to be offered a real trip up the Thames with the accompaniment of the *Water Music*!" This month I report with pleasure a performance of not only the *Water Music* but the *Fireworks Music* and the *Concerto a due cori*, on the Thames (in a houseboat) *and* with fireworks, splendidly organised by the Hampton (Middlesex) Music Club. The conductor was again Charles Mackerras. Watching the audience as they sat in pleasure-boats, which afterwards sounded horns and sirens by way of applause, I thought how successful such a performance could also be on the Avon at Stratford, the Dee at Chester, and other rivers.

Mr. Mackerras's forthcoming all-Janacek record (the *Sinfonietta* plus overtures from the operas) is timed nicely for his conducting of the Sadler's Wells revival of Janacek's *Katya Kabanova* next month. Afterwards Mr. Mackerras visits South Africa and Australia (where he himself was formerly principal oboe of the Sydney Symphony Orchestra).

* * * *

The death of **Bohuslav Martinu**, aged 68, on August 28th, will not, perhaps, touch most British music-lovers very deeply. His music, often seeming thick in texture and dissonant in harmony, apparently appealed neither to traditionalists nor to those whose welcome to modern music was in part a welcome to clear, precise sound. Yet Martinu's Czech compatriots (he remained admired in Czechoslovakia, though not resident there) and the Americans among whom he once lived are likely to keep his music in circulation. It is a pity that none of the three works which have most memorably struck me are in the current LP catalogue: the opera *Comedy on the Bridge*, the Double Concerto, and the Fifth Symphony, which I heard performed in Sydney in 1953.

CARMEN DRAGON

By NICHOLAS BOYLE

Last June, the American conductor Carmen Dragon visited London for the first time. Previously he had been known in this country through his many records with the Hollywood Bowl and Capitol Symphony Orchestras. During his visit he conducted two concerts for the B.B.C. and when he returned last month he conducted a concert at the Royal Festival Hall, on September 20th, in which the soloist Leonard Pennario.

I first discovered the name Carmen Dragon when Capitol launched their Full Dimensional Sound series in this country two years ago. In common with other people, I found this name something of a puzzle at first, but it was not long before I came across the explanation. Carmen Dragon's grandfather emigrated to California from Italy after a disastrous business failure, taking most of his children with him, including Carmen's father. Although he repeatedly sent for his wife to join him she could not be persuaded to leave her own country while she still had small children to look after, so Carmen's grandfather was sadly forced to begin a new life without her. Before Carmen was born his mother and father had firmly settled that their baby was to be a girl and to be given the name Carmina. When it was proved that they were wrong they still decided that their son should be called Carmen. Previously the family name had been Dragone, but Carmen's father decided to drop the "e" in an effort to make it sound more American.

The type of records Dragon had made were of a distinctive quality and fell into the category which seems to be known generally as "the light classics". This consisted of standard repertoire works including *Finlandia*, Lecuona's *Andalucia* and a number of traditional melodies arranged by Dragon. The records have overall titles such as La Danza, L'Italia, Echoes of Spain, Starlight Concert, Invitation to the Dance, etc. These arrangements by Dragon were mostly on a lavish scale, but done with great brilliance, verve and taste and for those reasons were quite outstanding. The orchestra with which his name was linked was the Hollywood Bowl Symphony Orchestra (although he has subsequently made a number of records with the Capitol Symphony Orchestra).

All this gave me some preconceived ideas about Dragon himself and when two years later he came to Europe for the first time, I was one of the first people to meet him. As soon as I had had a chance to talk to him I quickly realised that my first ideas about him were mistaken. Carmen Dragon immediately struck me as a person of immense quiet charm, with an almost retiring nature, a rather shy smile and a soft speaking voice. Subsequent meetings confirmed these impressions. I was greatly struck with his obvious and humble sincerity as a man

as I had been with his talent as a musician, both as a conductor and arranger in the type of music with which he has made his reputation. Carmen Dragon's home at present is in California and he is the father of five children—three boys and two girls and there is no doubt that his family is very much the most important thing in his and his wife's lives. In taking him round London I was very much aware of this. Whenever he took photographs it was always with a view to doing it for the children, particularly in photographing the ravens at the Tower of London. This he did especially for one of his sons who is passionately interested in birds, and ravens would be something new to him. He was also amused and mildly surprised, while watching the Changing of the Guard, when he heard the band in the Palace courtyard ploughing its way through some Viennese Waltzes—hardly the sort of music he had expected to hear accompanying this very British ceremony.

His visit to Europe was primarily for two purposes. To establish a reputation on this side of the Atlantic and to give his family a chance of gaining a European background—something which he and his wife have longed to do for some time. His first stop was Rome, Italy being one of the chief topics of conversation by his mother and father. However, having been in London for only a few days he was already beginning to have second thoughts: but whatever his final decision may be it is certain that he and his family intend making Europe their home for some time.

Carmen Dragon by his very nature is a person one cannot help liking immediately. His kindness and sincerity, his simplicity and his deep religious convictions testify to this. In my line of duty it has been my pleasure to meet a number of international artists within the last few years, but none have given me greater pleasure in getting to know than Carmen Dragon.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Last November I said that if and when a stereo version of a concert by the **Band of H.M. Royal Marines** directed by **Lieut.-Col. F. V. Dunn** (i.e. R. M. School of Music) was released it might be superlatively good. It is—on H.M.V. CSD1257. It is not a very big band—35-40 is my guess—and perhaps for this reason the parts stand out all the more clearly. The stereo spread of sound is excellent. It is always good to hear timpani in military bands, as here; why they are not always used, except on the march of course, I have never known.

The programme is typical of that of a good mixed band concert ranging from Bach, Berlioz and Elgar on one hand to Leroy Anderson, Cavez and Lieut-Col. Dunn himself on the other, with a cornet quartet and a piccolo duet to show off the virtuosity of some of the soloists. There are also two EPs, one mono (7EG8430) and one stereo (GES5768) which include three titles drawn from the LP (*Commando Patrol*, *The Medallion* and *The Tudor Maiden*), together with Dr. Gordon Jacob's *March* from his suite "Music for a Festival". Incidentally Lieut.-Col. Dunn has the distinction of being the youngest man ever to be commissioned as bandmaster. He was granted his commission in 1931, at the age of 22.

In October 1955 and January 1956 respectively I reviewed Volumes 1 and 2 of "The Scots Guards on Parade", two programmes of marches for both band and pipes. Col. SCX3263 contains stereo versions of extracts from both these LPs. There is no pipe music in the stereo issue, all is played by the **Regimental Band of the Scots Guards** under **Lieut.-Col. S. Rhodes,** a very sensible arrangement for Sassenachs, most of whom, I fear, feel, as it was once put, that pipes sound better the farther away they are. Again the stereo sound is broad and spacious. I wish that room could have been found for *The Queen's Guard*, which was one of the best items in the second of the mono issues, but something had to be omitted as well as the pipe music of course.

There are other stereo releases of records previously released in mono form. "Nocturne" (SP8363) by the **Hollywood Bowl Symphony Orchestra** under **Carmen Dragon,** which was discussed in its single channel form in June 1958, gains more from stereo than many people might expect, for I find that there is still a tendency among listeners to look for better sound mainly in the *forte* and more elaborate passages, whereas to my ears the greatest benefit is the added richness and roundness of the softer tones. As I said last year, the Nocturne from Grieg's *Lyric Suite*, Massenet's *Elégie*, Fibich's *Poème*, the Evening Prayer from *Hansel and Gretel*, Schumann's *Träumerei*, the Meditation from *Thäis*, Schubert's *Serenade*, Debussy's *Reverie*, the Evening Star aria from *Tannhäuser* and Brahms's *Cradle Song* are rather much in one mood for other than casual listening as background music, but of course the record is banded and so those who want to listen intently (and both music and performance are worthy of this) can do so. Incidentally since I installed equipment which is housed low enough for me to get my head right over the record I find it far easier to pick out a blank band than I used to do, although it is still not easy with some pickups.

Although "Marche" played by the **Hollywood Bowl Symphony Orchestra** under **Alfred Newman** on Capitol P8479 contains a curious assemblage of marches, some orchestral and some arranged for orchestra from the original military band scores, I knew that I was going to enjoy it as soon as I heard the opening bars of Fucik's *Entry of the Gladiators* played with fine swing but in nice easy tempo instead of being scurried along in the pernicious search for effect which is an affliction of so many conductors when playing marches. This is followed by *Conquest*, written by the conductor and says very little rather pompously, *Zacatecas*, which I know and like, but the name and composer of which I have never known before, The *Rakoczy March* of Berlioz and the Turkish March from Beethoven's *Ruins of Athens*. Side two opens with the inevitable but none the less glorious *Stars and Stripes* of Sousa, the March from Prokofiev's *Love for Three Oranges*, Schubert's *Marche Militaire* in an arrangement by Leo Arnaud, the Procession of Bacchus from Delibes's *Sylvia* follow in turn and the side ends with the *Parade of the Wooden Soldiers*, which brought back to my mind happy memories of Léon Jessel's magnificent production "Le Chauve Souris". A curious assemblage as I have said, of material that is in the main well-known and perhaps not a record for playing right through without break but again the dividing bands are of sensible size and easy to find. Marches written for military band do not often arrange very well for the orchestra but those on this disc are an exception to the rule. The recording is good.

If you are interested in records with a Scottish flavour I would recommend Camden CDN130 with the inimitable **Sir Harry Lauder** in a collection of his own songs. This inevitably invites comparison with the H.M.V. LP released about three years ago. The new disc offers more for the money and the older dubbing contains a greater proportion of the songs by which Lauder is chiefly remembered. Sir Harry Lauder made his first record in 1904, and he recorded on cylinders as well as discs. I should greatly like to hear a dubbing from the old cylinders, some of which I used to have, for his voice was then at its best and freshest and they were better and had less surface noise than the discs of the same period. This will be an attractive issue to those who are old enough to have heard him in the flesh and may well interest the younger generation too for Lauder was a great artist and able to hold his audiences with no more than a backcloth and the accompanying orchestra, which is more than can be said of most music hall artists of today. Of the two records my choice is the new one which is, I think, and I can only speak from memory, dubbed from older recordings.

The single-sided selections from *Rose Marie* and *New Moon* respectively reviewed in February 1958 are now coupled in stereo on H.M.V. CSD1258, with **Elizabeth Larner** and **Andy Cole** as soloists, the **Rita Williams Singers** and **Tony Osborne Orchestra.** The original scores are hotted up a bit, but not excessively and not so that the composers would object I think. Rather to my surprise I find that *New Moon* wears better with me than *Rose Marie*, probably because in recent years it has been less frequently heard. The stereo quality is very noticeable in the way the solo voices are poised on the orchestra and yet, at the same time, the orchestra has an excellent sense o presence. Indeed I think that on this LP more of the score is heard than would be possible from most seats in most theatres. Four excerpts from *New Moon* are also available on a stereo EP (GES5760).

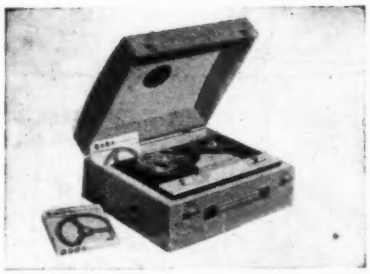
Mario Lanza sings *The loveliest night of the year* (from the film "The Great Caruso"), *Siboney*, *Valencia* and *Granada* on R.C.A. RCX1039. These are all reissues. Whatever else time does to Mr. Lanza it does not seem to reduce the power of his voice, but for many years now I have rarely heard a record by him that did not make me think how much better he could have been if he had studied artistry as industriously as mere voice production. He is, however, much more at home with his colleagues in R.C.A.'s black label series than he was on H.M.V.'s red label; and his fans have the benefit of a useful price reduction.

A charming Beltona EP of Scottish songs, for although *The Keel Row* is nowadays particularly associated with Tyneside its first appearance in print was in an Edinburgh volume of Scottish songs, is "Heather, Hills and Hame" sung by **Laura and Anna Brand,** two singers hitherto unknown to me (SEP71). I like not only their clear, fresh voices but the way they use them and their realisation that simplicity is frequently much more effective than elaboration. Their singing of Sir Hugh Roberton's arrangements of the *Island Spinning Song* and *Shuttle and Loom* is quite beautiful. This is most emphatically not a record for Scots alone.

On the other hand a selection by **Muirhead and Sons Pipe Band,** which won the World Pipe Band Contest in Belfast in 1956, is primarily for Scots, and those of Scottish descent. The recording is excellent, and, so far as I am competent to judge, so is the playing (Beltona SEP72).

My final stereo EP (H.M.V. RES4257, also in mono on 7ER5127) is Heuberger's *Der*

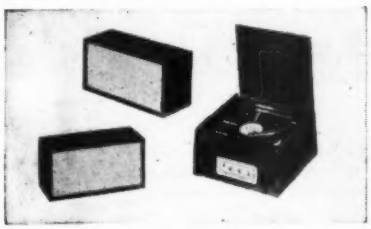
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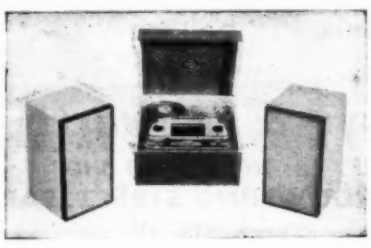
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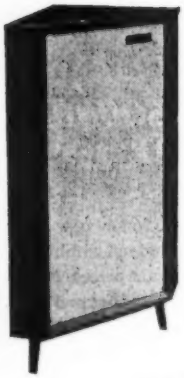
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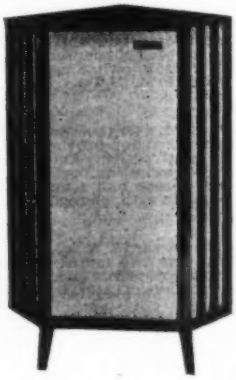
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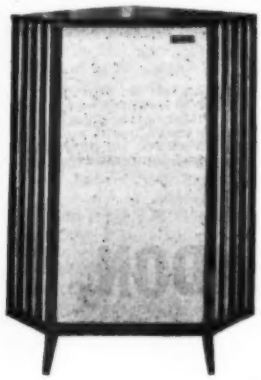
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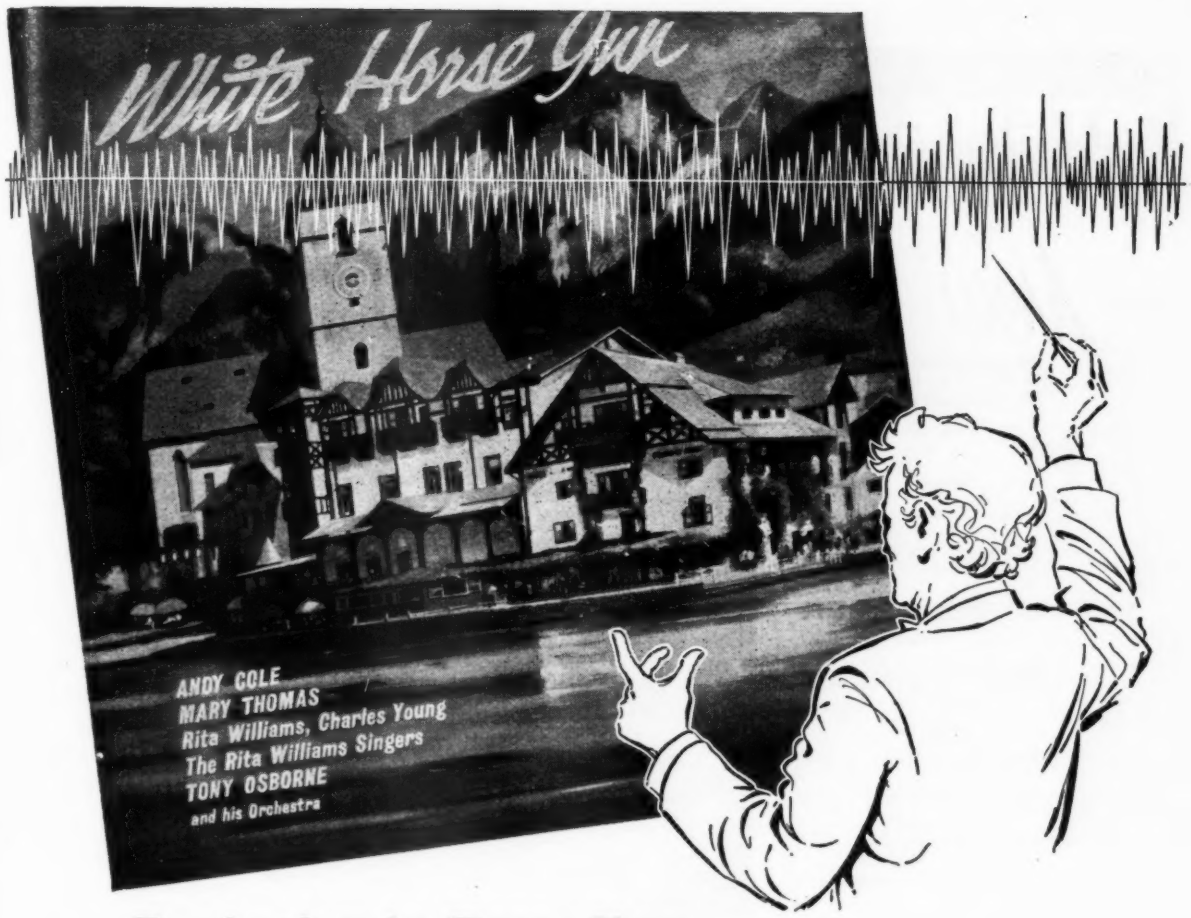
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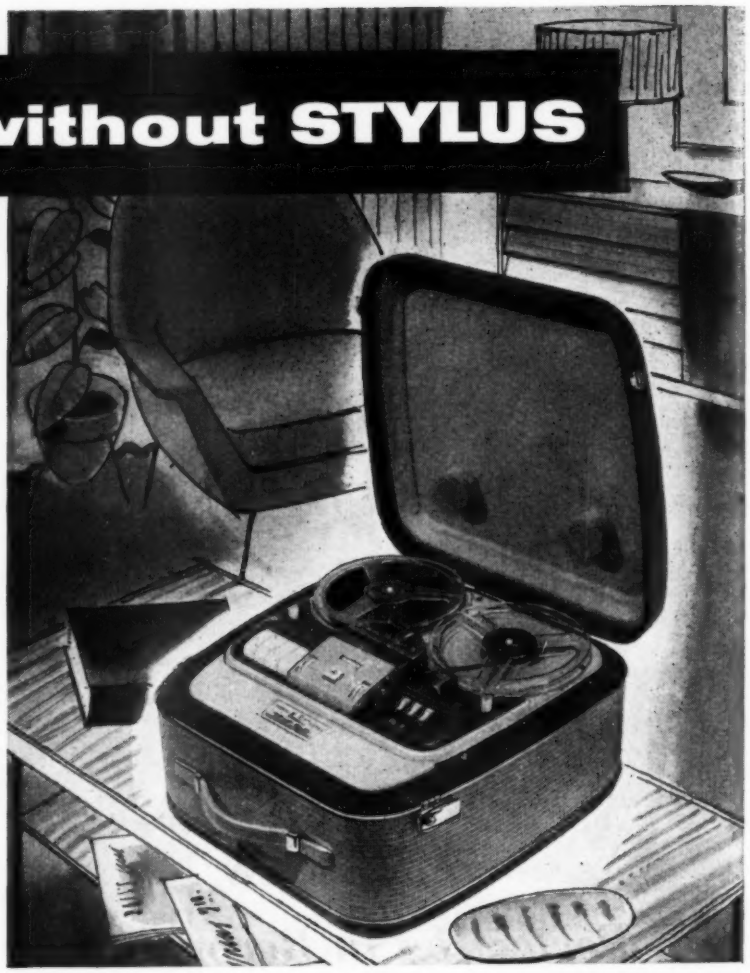
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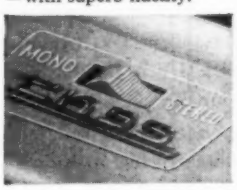
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Opernball Overture, Reznicek's *Donna Diana Overture* and the *Radetzky March* of Johann Strauss senior, which I have already reviewed enthusiastically in mono and stereo LP form in the same gloriously warm and sympathetic performances by the **Vienna Philharmonic Orchestra** under **Rudolf Kempe** (December 1958 and August 1959). To say more than that in EP they sound just as fine as in LP would merely be to gild the lily.

Lastly **Vera Lynn** sings a series of popular Nursery Rhymes quite delightfully and with all her usual charm and sympathy on Decca EP DFE6593.

MISCELLANEOUS AND DANCE

POP SINGLES

The astonishing success of **Russ Conway** and his pub-piano music, which I had supposed had done all it could in Winifred Atwell's hands, never ceases to amaze me. Now he has still another obvious hit in *China Tea* (backed by *The Wee Boy Of Brussels*) on Col. DB4337, both of them carried out with the glassy tone that has shot this young artist into the stratosphere of the Top Ten. *China Tea* is the sort of thing I believe they used to dance to just after the first war, when pseudo-Oriental music was all the rage. So we progress, as I have remarked before.

Of course, there are many sincere flatterers around Mr. Conway. Among them is the Top Rank M.D., **Tony Hatch.** On JAR165, he offers *Stetson*, which he no doubt hopes, with good reason, will be a second *Side-Saddle*, backed by a conventional Latin thing called *Rhoom-Ba-Cha*, which features a needle-brilliant piano and a dull-toned guitar.

I feel, though, that these "doctored" pianos are better than the vocal noises that come off too many records these days. I don't usually bother to comment on these, but in case anyone is rash enough to assume that Cap. CL15062 by the **Fascinators** singing *Oh Rose Marie* is the Harbach-Hammerstein song from the musical comedy of the same name sung by a lusty male quartet dressed as Mounties, I must warn them that it is nothing of the kind. Instead, it is a typically cheap juke-box nonentity, and we will pass rapidly on to a good vocal group who sing a smart set of lyrics to a Latin beat—the **Michael Sammes** Singers in *Upstairs And Downstairs*, from the comedy film of that name. The backing is **Ivor Raymonde** singing, rather ingratiatingly, another song from that film, *Mylene*. The number is Top Rank JAR166.

Another chorus is that of **Mitch Miller,** who are worthy of better things than the folky *Hey, Betty Martin*, with a change of key for each verse as usual, and *Jine The Cavalry*, a resurrected American Civil War song by the sound of it, on Philips PB948.

Among the rest of the film music, there is the title song from "I'm All Right, Jack" sung by **Al Saxon,** backed by another obvious juke box hit, *Only Sixteen* (Fontana H205). The film song reminds me rather of the famous *Sabre Dance*. Then on R.C.A. 1139 we have **Bob Hope** and **Rosemary Clooney** singing the swinging *Ain't A-Hankerin'* from "Alias Jesse James", backed by an amusing point-number, *Protection*; two fine numbers from "Life Is A Circus" (including *For You, For You* and the title song) by **Michael Holliday,** on Col. DB4336; another record of *High Hopes* from "A Hole In The Head", this one being by **Dave King** on Pye N25032, and leaving nothing to choose between it and Frank Sinatra's, though it is paired with a pleasant but ordinary *Night And Day*; and on Top Rank JAR164, sweet-voiced Irish lass **Deidre O'Callaghan** accompanies herself on the harp in *I'll Walk With My Love*, backing it with the title-song from "The Bridal Path", a pleasant number with a pert hop-skip rhythm that is refreshing. This artiste reminds me of Barbara Mullen.

One instrumental film record is by **Camarata,** whose orchestra and chorus (and occasional unidentified girl soloist) offer part of the sound-track of the Walt Disney film "The Sleeping Beauty". It is quite possible at times to discern the hand of Tchaikovsky having written the basic melodies (Top Rank JAR160).

The same label (JAR170) has a couple of numbers from the **Knightsbridge Strings.** *Cry* is much more enjoyable in this form than when squeezed from the throat of Johnnie Ray, and *Windows Of Paris* proves that anything Légrand and Pourcel can do, we can do at least as well, musette accordion and all.

THE MONTH'S CHOICE

Bob Hope and Rosemary Clooney	R.C.A. 1139
Deidre O'Callaghan	Top Rank JAR164
Michael Holliday	Col. DB4336
Reg Wale	Saga ESAG7007
Knightsbridge Strings	Top Rank RX3017
Alyn Ainsworth Orchestra	Parlo. R4568 and GEP8758

Bill Shepherd's Orchestra (Nixa N15214) play *Stardust* and *What A Difference A Day Made*, both good standards, but although the melody line is not lost and there are some nice orchestral colours, the effect is spoiled by the use, in both cases, of an incessant one-two-three-FOUR rhythm on a tinkling piano with the rest of the rhythm section backing it up. A more interesting percussive loper is *Tough*, by **Dave Barbour** (Oriole CB1507), backed by a conventional Latin job with flute called *Bu-Bam*.

By far the best of the instrumental singles, though, is **Alyn Ainsworth's** *Marchambo*, a neat wedding march and Latin rhythms, and *The Buckingham Brownies*, a jaunty, impudent affair on muted brass and singing woodwinds. These are on Parlo. R4568.

The coloured singers this month include **Brook Benton,** who has a gently-sung twelve-bar blues song in *Thank You, Pretty Baby* and a slow rocker, rather reminiscent of Pat Boone, in *With All Of My Heart* (Mercury AMT1061); the **Deep River Boys** in a new version of *Nola*, the old-time piano piece, with neat, clean lyrics that make this most enjoyable, and *Kissin'*, another old-style new number, on Top Rank JAR172; **Nat "King" Cole** on Cap. CL15056, in a boogie-woogie traditional blues, *Midnight Flyer*, and a nicely-done piece of homely philosophy in near-Belafonte style, *Sweet Bird Of Youth*, and the late **Billie Holiday,** in what must be one of her last records, made earlier this year, of two almost prophetic songs, *Don't Worry 'Bout Me* and *Just One More Chance*. These are on M.G.M. 1033 and, as songs, I like them; but try as I might I could never find anything in Billie Holiday's presentation to enthuse over, and with her voice as "shot" as it sounds here, both numbers have a macacbre effect.

To cheer me up a bit, I tried **Danny Kaye's** child-studies on Cap. CL15061, *Crazy Barbara* and *Mommy, Gimme A Drinka Water*. But neither give Danny Kaye a chance to do very much with them, though goodness knows he tries hard enough. **Peggy Lee,** on Cap. CL15058, and assisted by the **George Shearing** Quintet at the 1959 Miami Disc-Jockey Convention, is far more relaxed.

I always thought **Miki and Griff** were two British clowns, for I remember a piece of "way-out" humour by them on Columbia about five years ago; but their Nixa (N15213), accompanied by the **Lonnie Donegan** Skiffle Group, is of two pseudo-Western songs of no humorous appeal at all. **Gary Crosby,** at least in *The Happy Bachelor*, needs some close listening for his jabber to be understood (does Dad know about this?) on H.M.V. POP648, though the reverse might be by any of the dozens of indifferent vocalists that infest the catalogues of other labels. Another son of a famous father, **Richard Lyon,** goes all Elvis Presley in *Private Eye*, and has a nice tune in *All My Own*, but the lyrics and presentation mean little (Fontana H206).

EPs and LPs

I started the pop-singles with some remarks on pianos that had something quite indecent done to them. One of the first EPs I chose this month was such a disc—by **Knuckles O'Toole** on Top Rank JKR8027. His efforts are called *Seven Hits To The Bar*, and the recording makes them sound much more mellow than some of their kind.

I was thankful to find **Roger Williams's** hands disporting themselves on the keyboard of a piano that had obviously never been doused with beer (London RER1218), though the four numbers played do not include anything sensational. **Rawicz and Landauer,** on the other hand, go all exotic with rumbas, congas, tangos, cha-chas and what-not, on Philips BBL7326.

One of the most soothing records I have heard this month is an EP on Saga (ESAG7007). It is of four vibraphone solos by **Reg Wale,** with small orchestra, a subtle and attractive partnership. *Tale Of Two Cities* has two "London" and two "New York" tunes, and so beautifully played are they that I look forward to some more like them.

The bigger string groups have a tendency to be so shatteringly strident. This applies to **Ray Ventura's** set of French popular standards on Saga STM6014, less so to **Guy Luypaert's** set of Charles Trenet songs (with the inevitable musette accordion, of course) on Saga STM6015, and not at all to the **Knightsbridge Strings** on Top Rank RX3017, in their dignified selection of film themes from works such as "Gigi", "A Certain Smile", and "April Love".

As with the pop-singles, so with the EPs, I must hand a special bouquet to **Alyn Ainsworth** and his Orchestra, who, on Parlo. GEP8758, revive the delightful *Bedtime For Drums* and *Cobbler's Song* from "Chu Chin Chow" which I enthused over earlier this year, and in addition have recorded a crisp *On Ilkla Moor* and the best *Cherokee* I've ever heard. This Ray Noble instrumental has a beautiful melody, which is for some reason the victim of countless assaults by clever-clever jazz (?) groups and others, whose delight is to torture it out of recognition. Thank Heaven for Alyn Ainsworth and a sense of rightness of things.

Two records from the vocal section are quite remarkable. These are Brunswick OE9462, by **Brenda Lee,** who appears to sing while afflicted with attacks of hiccups; though her picture on the cover shows an innocent-looking child of some twelve summers, her lyrics are, when intelligible, much more advanced than I care to imagine any child of mine singing at that age, and Parlophone PMC1101. The latter is a recording of the B.B.C. TV show *Drumbeat*, and while I do not propose to bore readers with a list of those taking part—I nearly said incriminated—I feel that if any theatrical producer should ever want any effects-record of mob hysteria, this is to be warmly recommended. The shrieks and squeals, from ecstatic young female throats, suggest that a platoon consisting of Cliff Richard, Marty Wilde, Frankie Vaughan and Terry Dene, led by Elvis Presley, had suddenly appeared before them. Actually all that is happening is that the **John Barry Seven** is snarling and smashing its way through a singularly tuneless number called *Bees Knees*. (I think they might have chosen a better title; there is a number of this name already, and has been since around 1923.)

Nor is there any vast difference in what comes off the grooves of Philips BBL7330, which recaptures the ecstacy of **Frankie Vaughan** and sundry helpers at the London Palladium recently. **The Happy Wanderers** are supposed to be there on *Happy Days And Lonely Nights*, but you'd never guess by just listening. The audience comes over very well, drowning poor Mr. Vaughan at times.

I thought there might be a little peace, and perhaps some humour, in **Ivor Cutler's** comedy EP (Fontana TFE17144) which is described as a mixture of the Goons and Kafka. He seems to be leg-pulling the serious folk-lore student, but I never smiled once. Perhaps my senses were still dulled from too much *Drumbeat*. His Scottish voice is quiet, however, and that is something; more Scottish humour, this time of the raw, genuine kind is on Top Rank JKR8026, by the **Reivers,** three men and a girl. One number they sing is all about the theft of the Stone of Scone some eight years ago, to the tune of *Vilikins And His Dinah*. It's rather fun.

A new American non-gimmick-ridden voice is that of **Frank Curtis,** introduced to us by four new numbers on Saga STP1022, and yet another is the pleasingly seductive **Johnny Holiday** on London RE1227. They say on Fontana TFE17151 that this is **Brook Benton** at his best; but he can do better than these ordinary rockers, as his Mercury records show.

JOHN OAKLAND

STEREO POPS

These records are reviewed in their stereo form. The equivalent mono numbers, where available, are included for convenience.

A man may get wiser as he grows older, but he also becomes alarmingly aware of his own ignorance. Something like this—the ignorance, I mean, not the wisdom—seems to be happening to me, particularly since I began reviewing stereo pops. I discovered that there are performers who must, by virtue of the bulk of their recordings, rank as household names, yet whose reputations never seem to have tip-toed through my front door. One of these is **Roger Williams,** a pianist from either Iowa or Nebraska, depending upon which sleeve-note you prefer. In 1956, I find, 2¼ million copies of Mr. Williams' recording of *Autumn Leaves* were sold. And now six of his LPs have been issued here in stereo form, a deluge that makes me feel almost besieged by him, a little like Macbeth must have felt when Birnam Wood started moving in. But there is, I'm happy to say, a pleasing unpretentiousness about Mr. Williams' pianistics, and he can—unlike some highly popular performers—really play the piano. In fact these LPs contain virile and amiable interpretations of a wide assortment of tunes; most of the time the pianist is accompanied by a large orchestra, but here and there he operates with just a rhythm section. All the LPs are on the London label, and in every case the stereo recording contrives to be effective and yet not spectacular. Volumes 1 and 2 of "Songs of the Fabulous Century", SAH-R6033/4 (mono HA2169/70), includes such items as *There's A Long, Long Trail, In My Merry Oldsmobile, One For My Baby* and *Somewhere Along The Way*. Another two-volume set, "Songs Of The Fabulous Forties", SAH-R6035/6 (mono HA2096/7), is eclectic enough to encompass *The Warsaw Concerto, Nature Boy* and *The Bells of St. Mary's*. But just how *The Donkey Serenade* crept into this company baffles me, for I remember Allan Jones singing this song in "The Firefly" back in 1937. The two other LPs are much lusher, much more romantic. "Till", SAH-R6020 (mono HA2115), a very mixed bag, contains such melodies as *Jealousy, The High And The Mighty, O Mein Papa* and Brahms' *A Flat Waltz*, while "Roger Williams Plays The Beautiful Waltzes", SAH-R6039 (mono HA2149), not only treks back to "The Merry Widow", but also works in *I Dreamt I Dwelt In Marble Halls* and *The Whiffenpoof Song*.

Four male singers each have a stereo LP out this month, and in every case the greater presence and intimacy of the recording emphasises the character, or lack of it, in their work. In **"Pat Boone** Sings Irving Berlin", London SAH-D6038 (mono HA2082), the singer scarcely alters the tone of his voice, the mood of his performance, from one track to the next, and a similar monotony surrounds the singing of **Harry Belafonte** in "Love Is A Gentle Thing", R.C.A. SF5024 (mono RD27116). Belafonte's LP includes such fine songs as *I'm Goin' Away, Delia's Gone* and *Go 'Way From My Window*, but the performances are far too sticky and sugary. In fact Belafonte's version of *Times Are Gettin' Hard* could do with some of the grittiness that Lonnie Donegan put into this song on an LP I reviewed last month. But if stereo recording helps to emphasise the negative qualities in the singing of Pat Boone and Harry Belafonte, on "Chic To Chic", London SAH-L6043 (mono HA2188), it seems to bring out every wrinkle in **Nino Nanni's** rather sexy baritone voice. I don't know anything about Nino Nanni, but then neither, it seems, does the man who wrote the sleeve-note; all I can tell you is that Nanni's American accent has a Latin edge to it. Nobody could claim that he has a good voice, yet he certainly makes the best of what he's got, and the result is a singer with a style that lies somewhere in between Billy Daniels and Bobby Short, a gimmicky, over-theatrical singer, yet possessing real identity and personality. The songs are of the kind Sinatra might choose (*It's All Right With Me, I've Grown Accustomed To Her Face, Bewitched, Bothered And Bewildered*), all put over with great verve. Next I come to a performer who remains proudly, almost stubbornly English, even when he sings an American song. **Max Bygraves** can be sentimental without wallowing in bathos, he can leer without ever seeming vulgar, and his unlikely partnership with the **Ted Heath** band on Decca SKL4068 (mono LK4317) has produced a thoroughly enjoyable and excellently recorded LP. It's amusing to hear some of the Heath sidesmen providing pseudo-Dixieland accompaniments to *Paddlin' Madelin' Home* and *Happy Days And Lonely Nights*, while Bygraves inserts a delightful take-off of Ted Lewis into *When My Baby Smiles At Me*.

Hooray For Hollywood, one of Johnny Mercer's obscurer songs, was first heard in "Hollywood Hotel", a 1937 musical film which allowed filmgoers to see the youthful Benny Goodman orchestra as well as Louella Parsons and Dick Powell. The tune now gives its name to an LP by **Doris Day**—Philips SBBL519 (mono BBL7247), and an LP which, fittingly enough, consists entirely of songs from films of the 1930s and early 1940s. I fancy that Miss Day has sung better than she does here, but all the same she works her way very pleasantly through such well-worn favourites as *Cheek To Cheek, A Foggy Day* and *I've Got My Love To Keep Me Warm*, ably supported by Frank De Vol and his orchestra. Rather louder accompaniments are provided for **Patti Page** on Mercury CMS18004 (mono EJL1252), the work of Pete Rugolo. *A Foggy Day* pops up once again, and Miss Page also performs *Mountain Greenery, The Lady Is A Tramp, Love For Sale* and songs of equal worth. Both these LPs are nicely free of gimmicks and gain substantially from being recorded in stereo. But they don't gain half as much as does London SAH-U6042 (mono HA2186), "Julie Is Her Name", one of the most intimate vocal recordings I've ever heard. **Julie London** is the singer, of course, and the intimacy is heightened by the fact that she is flanked only by a guitar and string-bass (one in each speaker). These provide the sole musical accompaniment, and a very adequate one too. I could almost see Miss London's lips pouting as she breathed, rather than sang, her way through such items as *Little White Lies, Spring Is Here, Too Good To Be True* and—a scatted version this—Duke Ellington's *Satin Doll*.

It was with a *frisson* of anticipation that I put **Steve Allen's** "Around The World", London SAH-D6015 (mono HA2162), on the turntable, for Mr. Allen enjoys the reputation of being an intelligent and encylopaedic man; he writes, composes and acts in addition to starring in his own American TV show. I was soon disenchanted, however, for although the music (some of it original work by Steve Allen) purports to carry us from country to country, there is a terrible monotony about the LP. Except where the melody was unmistakeable—*—Danny Boy*, or *Song of India*, or *The Peanut Vendor*—I found myself having to look at the sleeve to find out what part of the world we had reached. Allen plays the piano himself, not too sensationally, and the orchestra moons along rather dreamily. Rather more interesting is an LP by another pianist-leader, **Tony Osborne**—"Our Love Story", issued on H.M.V. CSD1254 (mono CLP1199). The scoring here is lusher than on the Steve Allen disc, the stereo recording seems to have more presence, and the tunes—even though they are forced into a story-pattern (*Two Sleepy People* followed by *Let's Put Out The Lights And Go To Sleep* and *Goodnight*, for instance)—are mostly good ones. At the beginning of each track a submerged voice, like a memo from Poseidon, announces the title, reaching out to us, as the gooey sleeve-note puts it, "like the whispered endearments of lovers in the dark".

In "Dancing Over The Waves", Capitol ST1028 (mono T1028), **Ray Anthony** and his orchestra dress up a set of classical and light-music themes in new settings and give them new titles (Ray Anthony, I notice, gets credited as the composer in all but three cases). The idea was always a bad one and these over-sweet, unimaginative orchestrations don't make it any better. Tchaikovsky, as usual, gets the worst deal, but Flotow, Saint-Saëns, Liszt, Schubert and Rubinstein are some of the others who get mauled about. Probably this record is better for the dancer than the listener. A much better proposition is "Manhattan Spiritual", the new Pye LP—NSPL93000 (mono NPL28000)—by

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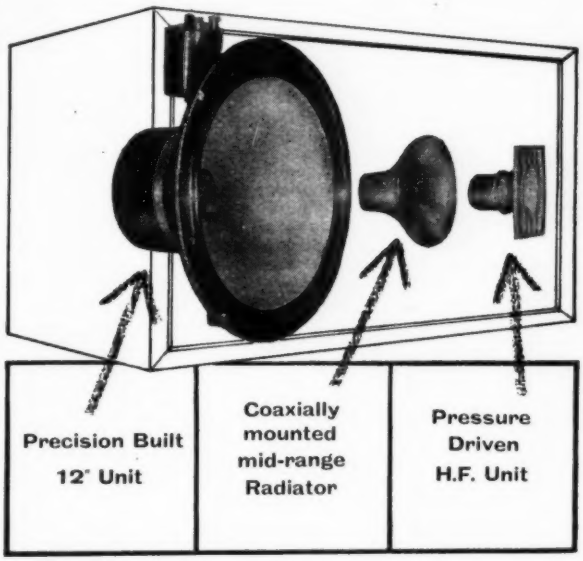
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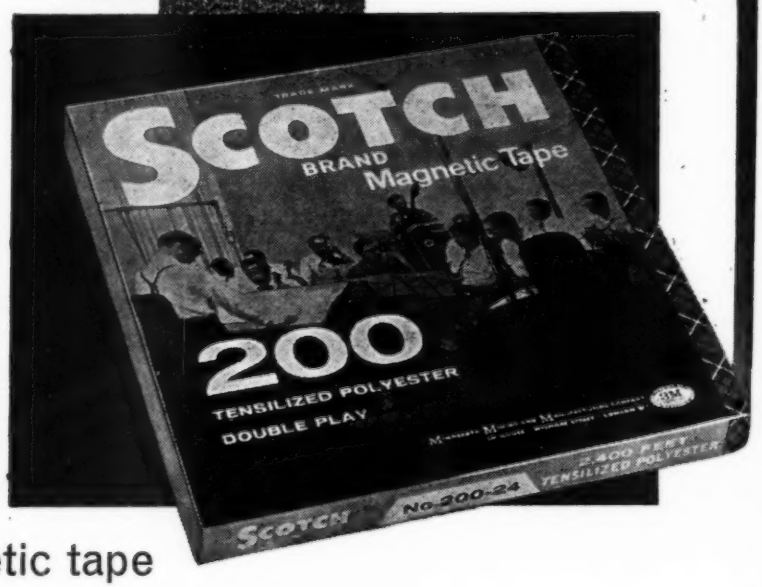
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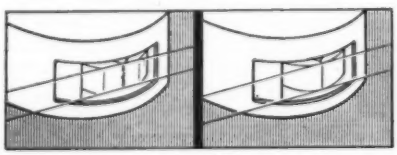


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Reg Owen and his orchestra. Reg, of course, used to be the staff arranger with Ted Heath and he still has a soft spot for the brass section. A number of the tracks are of genuine spirituals (*Swing Low Sweet Chariot, Down By The Riverside, Jericho*) and a few of the others are also equipped with a heavy off-beat on the drums, the equivalent of hand-clapping at a gospel meeting. But there are also excursions into Afro-Cuban and other idioms, and one of the best tracks is the short but excellent *Lullaby Of Birdland*. From a stereo point of view the most effective number is probably *Ritual Blues*, where flutes and an assortment of percussion deploy themselves nicely across the middle of the room. Another musician who has had links with jazz (he once played trombone in the Bob Crosby and Artie Shaw bands) is **Ray Conniff**. Conniff's particular gimmick nowadays is one that I still find intriguing, for he scores human voices alongside the normal instruments. That stereo is particularly suited to this kind of orchestration can be proved by listening to "'s Marvellous", Philips SBBL525 (mono BBR8119). I particularly liked Conniff's treatment of *The Way You Look Tonight* and—despite the excess of gimmickry—*I've Told Every Little Star*.

Lilian Duff, in the April issue of THE GRAMOPHONE, has already praised the mono version (BBL7286) of "Ambassadors of Romance", an LP by the **Trio Los Paraguayos**, now available in stereo form on Philips SBBL521. I need only add that I am as delighted by the record as Miss Duff, and that I particularly relished the Indian harp-playing in *Guarani F.B.C.*, a tune composed in honour of the Guarani Football Club. Stereo recording seems to have been wasted here, for the result is less dramatic, less personal, than I expected. Another Philips LP, SBBL522 (mono BBL7245), takes us slightly northward. "Viva The Music of Mexico", by **Percy Faith** and his orchestra, is just about the best record of its kind that I've heard since I started reviewing stereo pops. Maybe some of the tunes are over-dramatised, maybe the strings glitter just a bit too much, but the scoring is nearly always sensitive and imaginative and the playing never anything but first-class. Even such hackneyed melodies as *La Paloma* take on a fresh lease of life. This isn't mood music, that pallid substitute for art which crops up so often in these columns; these are lively, intelligent performances that use the full resources of the orchestra. I thoroughly recommend this LP. The recording, apart from a tendency to make too much use of the echo-chamber, is just as good as the music. How much more alive this Percy Faith LP is, for example, than "Vacation At The Concord", Coral SVL3004 (mono LVA9101), a set of mambos, cha-chas, etc., by **Machito** and his Afro-Cuban orchestra. What makes it worse is that Machito, only a few years ago, was producing music of outstanding vitality. More Latin-American music can be found on Decca SKL4049, "The Music of Lecuona", an LP by **Stanley Black** and his orchestra, originally issued in mono version (LK4159) a couple of years ago. These performances don't exactly strike to the heart of the matter, but the LP presents some of Lecuona's compositions—*Siboney, Malaguena, Andalucia*, etc.—in tasteful and musicianly settings. Lastly, a jump across the Atlantic—to Portugal. **George Melachrino's** "Lisbon At Twilight", R.C.A. SF-5034 (mono RD27124), scarcely lives up to the promise of a one-up sleeve-note, giving all the low-down on *fados*. Despite that, it's a well-arranged, well-recorded set. The best music is provided by Raul Nery, a Portuguese virtuoso of the 12-string guitar, who came to London especially to make this record. Nery plays guitar duets with Ivor Mairants on several tracks, and the two men are featured on their own in *Rapsodia Portugesa* and *Variacoes em re Menor*.

"Stereo Party", Felsted SPD3001, is a record without real character, just a passable collection of tracks. There are two apiece by **Henry Leca's** orchestra (a brassy, Kentonish group which goes in for Afro-Cuban numbers), **Bernard Hulin's** orchestra (muted trumpet and rhythm, rather like the Jonah Jones Quartet) and **Ben and his Tumba** (You work that one out!); four tracks by **Pizzaro's** Tango orchestra (What might be called "trad Tango"); and six tracks by **Eddie Barclay's** string-laden ensemble. All I can say is that it seems a good record for a party. So, in fact, are all the remaining LPs I am reviewing this month. "Boppin' At The Hop", Brunswick STA3010 (mono LAT8288), has nothing to do with bop; it presents the **Lawson-Haggart** Rockin' Band making music very different from that its leaders used to play in the old Bob Crosby band or the jazz they created together on a series of Brunswick LPs only a few years ago. There's some loose-limbed playing in *Swingin' Shepherd Blues*, with Yank Lawson blowing good "preaching trumpet", but most of the other items feature coarse-grained tenor solos and an obsessive, thudding off-beat. The tunes and idioms cover a wide field, from *Tequila* to *Pinetop's Boogie Woogie*. Rather more consistent, even if it is devastatingly corny, is "Dancin' Banjos" by the **Big Ben Banjo Band**, on Columbia SCX3268 (mono 33SX1108). Massed kazoos play choruses in *My Sweetie Went Away* and *Nobody's Sweetheart* and patches of staccato Dixieland jazz crop up everywhere. The trombonist blows rather too many raspberries for my liking, but then this music is not meant to be taken very seriously. Neither is "That's Nice!", Pye NSPL83011 (mono NPL18032), a collection of swashbuckling tracks by the **Ray Ellington** Quartet. Ray sings and drums his way through numbers familiar to every student of "The Goon Show"—*Three Bears, Teddy Bears' Picnic, Will You Still Be Mine, From This Moment On*, the list is a dizzying one. Musically, the Ellington Quartet is much under-estimated by jazz *aficionados* and this LP contains its quota of solos by pianist Dick Katz and guitarist Judd Proctor. But the aesthetic value of the group can be judged with greater ease by listening to a Pye EP, NSEP85003 (mono NEP24101), "Ellington Plays Ellington", on which Ray performs four tunes by Duke—*Prelude To A Kiss, Thing's Ain't What They Used To Be, Lady Mac* and *Satin Doll. C'est formidable*, if I may borrow the pen of our gardener's aunt.

C.F.

BLUES

If they are to be good, then the blues must be positive. And just as the forms can vary yet should never be indefinite, so a feeling of authenticity is always more important in blues than originality of phrasing. Women are women, men are men, and by the same token the best blues songs are never interchangeable.

One of the outstanding present-day blues singers is **Muddy Waters**, whose new record, "The Best Of Muddy Waters" (London LTZ-M15152), contains some of the finest blues lyrics to be heard in this decade. An excess of instrumental amplification makes the initial hearing a bit trying, but as one gets accustomed to penetrating the layers of sound the quality of the music becomes more and more apparent. Muddy's singing is extremely good, particularly in *Hoochie Coochie, Standing Around Cryin'* (a performance heavily indebted to Sonny Boy Williamson) and *Louisiana Blues. Still A Fool* turns out to be a new version of *Rollin' Stone Blues*, while Muddy first recorded *I Can't Be Satisfied* under the title of *I Be's Troubled*. Typically enough, Muddy Waters varies his patterns so as to produce the occasional 13-bar blues. Far too little is heard of Otis Spann's superb piano playing, but Little Walter proves that he can, on occasion, play delicately, even beautifully, on the harmonica.

Another singer of incredible masculinity is **Joe Turner**, whose "Rockin' The Blues" (London HA-E2173) contains songs ranging from the traditional style of *TV Mama* to an old pop number, *Red Sails In The Sunset*. Turner seems to have the Midas touch, for the enormous, attacking breadth of his voice transforms even the feeblest "rock lyric" into a golden sound. I can't say I like the slightly elaborated chord sequence in *Trouble In Mind*, but that, after all, is only a criticism of the accompaniment; Turner himself still sounds magnificent. The outstanding blues performance, however, is *TV Mama*, where the piano and guitar swing powerfully behind Turner's voice.

At last the Jazz Collector label has given us an important collection of blues—in this case, piano blues—on "Primitive Piano" (12-in. LP ABC1), a record well worth hearing. A revivified **Speckled Red** (he's now 67 years old) sings and plays on three tracks, sounding his best in *Early In The Morning* and the gaily mixed-up *Oh Red*. **Billie Pierce**, the wife of the trumpet-player Dee Dee Pierce, is heard singing and playing the piano rather imposingly on three other tracks, although there is more of the "classic blues" approach here than in any of the other performances. I even feel that Billie Pierce's piano-playing, despite its obvious virtues, may be a little out of place in this collection; the emphasis in her work is more upon jazz and ragtime than upon folk blues. **James Robinson** (sometimes known as "Bat The Humming Bird") performs *Bat's Blues* and *Four O'clock* in a moving and very personal manner, imparting that "all night long" atmosphere which is so much a part of the best blues (Montana Taylor has always demonstrated this). Finally, the only two tracks ever recorded by **Doug Suggs** show that this pianist is well versed in the techniques of blues/boogie playing, even if his style is rather too gentle. There are definite traces of Jimmy Yancey's influence, among others, in his work, but the fault with his playing is that it tends to be monotonous. Taken as a whole, however, this LP is important because it throws blues/boogie piano playing into perspective. Certainly it is an invaluable item for the blues collector.

"The Male Blues", Volume 3 (Jazz Collector EP, JEL4), features **Blind Blake** and **Ramblin' Thomas**, although not entirely to the best advantage. I suppose the tracks by Ramblin' Thomas are quite good, but it should have been possible to find better examples of Blind Blake's work. Volume 4 in this series (Jazz Collector EP, JEL5) contains two tracks by **James Platt**, whose "nomme de guerre" (as Frank Owen puts it in his sleeve-note) was Tall Tom. These are average blues performances of the period. The other two tracks are by **Josh White**, under the pseudonym of Pinewood Tom, and prove that Josh is a better singer nowadays than he was then. The change of surroundings seems to have worked to his advantage; he has, after all, been a good cabaret artist. Another Jazz Collector issue, a 45-r.p.m. single (JDL81) by **Joe McCoy**, deserves no more space than this brief mention of its appearance. Finally, another **Josh White** EP—"Southern Blues"—can be found on Mercury EP YEP9504. These titles come off an album which Keynote issued in America in the early 1940s and are among the best that Josh ever made. His excellent guitar playing (especially in *Jim Crow Train*) covers up a certain inability to sing out blues in the style of the great performers. *Southern Exposure*, of course, is really *Careless Love* but with new words.

ALEXIS KORNER

"PORGY AND BESS"

Ever since that autumn night in 1935 when it received a slightly cool reception from the New York music critics, *Porgy and Bess* has slowly won a place for itself as the most durable and satisfying of George Gershwin's longer works. And now Sam Goldwyn has turned this folk-opera into a film, which is why your reviewer has been smothered with no less than ten LPs and three EPs of the music. The basic text, as it were, can be found on Philips ABL3282, a lavishly packaged LP containing the performances on the sound track. The only change seems to be that Cab Calloway takes over his old role of Sportin' Life in place of Sammy Davis, Jr., probably because of contractual reasons. Calloway, as it happens, gives excellent performances of *It Ain't Necessarily So* and *There's A Boat That's Leavin' Soon For New York*, both full of wheedling charm. On the whole, though, the singing is no more than passable, apart from a very moving performance of *My Man's Gone Now* by a singer whose name I cannot discover. Which forces me to point out that although the album is full of coloured photographs and has plenty of information about how much was paid for the film rights, it avoids mentioning that none of the star actors (except for Pearl Bailey, who sings *I Can't Sit Down*) can actually be heard on the record. Sidney Poitier and Dorothy Dandridge, who play Porgy and Bess, have all their songs "ghosted" for them, but although Robert McFerrin (who sings Porgy) gets a credit, no mention is made of who sing the parts of Bess, Serena and Clara. And only through being an assiduous reader of "Down Beat" and "The New Yorker" have I discovered that Clara is sung by Loulie Jean Norman, the only non-Negro in the musical cast, and Bess by Adele Addison. This omission, which I think important, is not, of course, the fault of Philips, but of either the American Columbia company or the Goldwyn organisation. Despite all these grumbles, the LP is an enjoyable one, even if André Previn's score treats Gershwin's melodies a little too smoothly at some points.

The singers heard on the sound-track tried, naturally enough, to suit their performances to the dramatic action of the opera. Not so all the other artists who have chosen to make LPs of these songs. A certain freedom of sentiment is discernible in the most distinguished of these outside approaches, the set of two H.M.V. LPs (CLP1245/6) by Ella Fitzgerald and Louis Armstrong, with backing supplied by Russell Garcia's orchestra. Half the opening side of the first record is devoted to running through the overture, however, and there is some attempt at keeping to the original sequence of the songs. Ella sounds miraculously poised in *I Love You, Porgy, Buzzard Song, What You Want With Bess, Oh, Doctor Jesus, Here Come De Honey Man*, the strawberry woman's song and *My Man's Gone Now*, although she is incapable of giving the last-named song all the anguish it should possess. She sings duets with Louis in *Summertime, Bess You Is My Woman Now* and *It Ain't Necessarily So*, while the remaining tracks feature Armstrong on his own. Louis plays trumpet here and there, notably in *There's A Boat That's Leaving Soon For New York*, where he struts out in great style. The two LPs are encased in a luxurious album, but unfortunately they cannot be purchased separately. Five of the titles, however, are obtainable on a couple of H.M.V. EPs: 7EG8489 (*Summertime, I Got Plenty O' Nuttin', Oh, Doctor Jesus*) and 7EG8490 (*It Ain't Necessarily So, Bess, You Is My Woman Now*). To turn from these jaunty performances to the LP by Lena Horne and Harry Belafonte (R.C.A. stereo SF-5039, mono RD-27129) is to be disenchanted. Nobody enjoys hearing Lena at her best more than I do, but here she sings most indifferently; so does Belafonte, who turns in a fantastically weak-kneed version of *I Got Plenty O' Nuttin'*. The duets (*Bess, You Is My Woman* and *There's A Boat*) come off worst, the two singers failing to co-ordinate properly. Things are not helped, either, by Lennie Hayton's rather irrelevant arrangements. A better partnership is that of Carmen McRae and Sammy Davis, Jr., on Brunswick (stereo STA3017, mono LAT8308). Unhappily Carmen only sings in *Summertime, My Man's Gone Now* and (with Sammy Davis) *I Love You, Porgy*, but her crystalline voice is ideal for these songs. Sammy Davis alternates between singing as Porgy and as Sportin' Life, giving good performances in both roles, although the Sportin' Life songs lack the panache Cab Calloway can give them.

Next come records by two singers who also happen to appear in the film. Diahann Carroll acts (but does not sing) the part of Clara; her London LP (stereo SAH-T6041, mono LTZ-T15165) shows that she has a warm, well-controlled voice, that she possesses a fine sense of dynamics, and that she is more of a legitimate than a jazz artist. This is a thoroughly satisfying record, though, with Diahann given excellent accompaniments by the André Previn Trio. Equally distinguished, although in a very different way, is Columbia SEG7913, containing five tracks by Pearl Bailey. These are very free interpretations of the songs, close in spirit to the gusty fashion in which one of the classic blues-singers might have launched into them. The only drawback is the skittish vocal group which keeps tagging along in the background.

As well as all these vocal recordings, of course, there are also some purely instrumental versions. One of these is a Pye Golden Guinea LP (GGL008) by the 101 Strings, an orchestra made up—so the sleeve-note tells us—of 56 violins, 20 violas, 18 'cellos and 7 string basses, padded out with a few woodwinds, brass and percussion. These are capable performances of rather lush arrangements, tasteful but without any real character. Much more enticing—to my ear, at any rate—are Hank Jones "Swingin' Impressions" on Capitol T1175. Jones has become the Teddy Wilson of the 1950s, his piano-playing remarkably consistent and inventive; here he is accompanied by a rhythm section consisting of Kenny Burrell, Milt Hinton and Osie Johnson. A set of ingenious arrangements were written for the group by Al Cohn, but perhaps the best music occurs when Hank is able to cut loose; sometimes he chords in a way rather like Garner's, at other moments he fashions a crisp, swinging line. Finally there are two out-and-out jazz treatments of the "Porgy and Bess" tunes. On Camden CDN132 Mundell Lowe leads a group of first-class soloists (Ben Webster and Art Farmer among them), while Fontana TFL5056 presents another brilliant collaboration between trumpeter Miles Davis and arranger Gil Evans. But both these records need analysing at greater length, so I adjourn reviewing them until next month, when they will be discussed in the jazz section.

C.F.

Postscript

Only after the above review had gone to press did I discover that Serena's song, *My Man's Gone Now*, is sung in the film (and on the Philips LP) by Inez Matthews. I have also discovered that Lena Horne and Harry Belafonte recorded their duet tracks separately (they were later dubbed together) and this may account for the lack of co-ordination mentioned above.

STAGE AND SCREEN

Marigold (Zwar; Melville). West End Cast. (H.M.V. 12 in. LP Mono CLP1275, 25s. 9d. plus 8s. 4½d. P.T.)

Say One For Me (Van Heusen; Cahn). Film soundtrack. (Philips 12 in. LP Mono BBL7335, 27s. plus 8s. 9½d. P.T.).

★**Oklahoma!** (Rodgers; Hammerstein II). Film soundtrack. (Capitol 12 in. LP Stereo SLCT6100, 28s. 6d. plus 9s. 3½d. P.T.).

Rose Marie—Four songs (Friml; Harbach, Hammerstein II). (Philips 7 in. EP Mono NBE11100, 9s. 3d. plus 3s. P.T.).

There have been so many musicals in the last sixteen years but so few that can stand beside *Oklahoma!* That built-in exclamation mark could not be better deserved. On March 31st, 1943, Rodgers and Hammerstein started a revolution. In the previous quarter of a century, Rodgers and Hart aimed for a synthesis of music and drama which was not fully realised until the year in which Hart died. It is sad to think that Lorenz Hart himself was not involved in the triumph: too ill to carry on he had resigned his place to Oscar Hammerstein. In *Oklahoma!* the new partnership was born and with it a new era in the musical theatre. And in the gramophone industry—for the first time, the entire score of a show was recorded with the original cast. The present disc comes from Fred Zinneman's film version with Gordon MacRae and Shirley Jones and has already been issued in mono form (LCT6100). The sound is a little harsher than I remember it but the performance is still a good one. The original cast recording sounds very primitive now but it does have Alfred Drake and Celeste Holm to make you forget the luxury of stereo (Brunswick LAT8001). A more modern competitor is the Philips version (BBL7114) which has *all* the songs (two are missing from the Capitol) and is splendidly played and sung, even if Nelson Eddy does sound a little too mature for the part of Curly. If you want a stereo version or a souvenir of the film, you won't be disappointed in the new one. If you simply want a record of *Oklahoma!*—hear the Philips first.

During its short run in the West End I never plucked up the enthusiasm to go and see *Marigold*. After a decent delay H.M.V. have issued an LP which leaves me as indifferent as it found me. Marigold is a sweet Scots miss who falls in love with her dashing young officer between the sewing bee in Act I and the arrival of Queen Victoria in time for the final curtain. While we are waiting for the Pomp and Circumstance there are a dozen innocuous songs without a memorable melody between them. Alan Melville's lyrics are mechanically clever without ever being really witty or properly sentimental. Despite the verve of chorus and orchestra, the principals never rise above the flat competence of their material. For those who are interested, I can say that the recording is good and has been well produced.

Say One For Me is abysmal. Even Bing Crosby can't get away with numbers like 'The Secret of Christmas" and it sounds as if he's not really trying to on this occasion. The rest is substandard rock 'n' roll, a couple of mildewed ballads and the inevitable cha-cha for Debbie Reynolds and Robert Wagner. The EP of *Rose Marie* includes two of the less familiar numbers, "Totem Tom-Tom" and "The Mounties" together with the obvious duets for Nelson Eddy and Dorothy Kirsten who sing them as well as anybody. On Top Rank TR5005, Hardy Kruger talks and sings to the theme music from his film, *Blind Date*. He does it well.

MICHAEL COX

STAGE AND SCREEN RELEASES ARE LISTED IN THE

POPULAR RECORD CATALOGUE

CONTINENTAL RECORDS

What a fabulously gifted creature **Jacques Tati** is—film producer, director, actor and (more relevant to my purpose) a wonderful judge of a tune. One of the charms of "Jour de Fête" was the gentle yet haunting refrain that suggested the little boy's excitement and wonder as the fair came to town and his dream-like happiness as it left. In "Monsieur Hulot's Holiday" there was the tune the pretty girl played on her gramophone whenever she wasn't more actively employed. And now, in the enormously successful "Mon Oncle" there are three themes—*Mon Oncle*, which you come to associate with the amiable, slightly eccentric, always gentlemanly hero; *Le Vieux Quartier*, running through the sequences in the older part of town that contrasts so amusingly with the seeing-eye garages and chromium-plated gadgetry of his rich brother-in-law's home; and finally *Adieu Mario*, as he rides to the station in the big, smart car. The film is so utterly delightful that I fancy most people will react like my own family by rushing out and buying the recording (Fontana EP TFE17175). As a souvenir of a superb film, it is well worth having, but it is not in itself a particularly good recording: the knitting together of the fragments is too obvious. My advice, therefore, is first to see the film and then taste and enjoy the pleasures of nostalgia.

Nothing by **Les Compagnons de la Chanson** has come my way for quite a long time, so it's with all the more pleasure that I welcome their new EP (Col. SEG7902). The four songs are *Melodie Perdue*, *Les Gitans*, *Guitare et Tambourin* and *Sarah*. *Les Gitans* and *Sarah* were both featured by other artists in "French Holiday" (H.M.V. CLP1262), which I noticed in July, but Les Compagnons have a charm and a quality all their own, and I found the whole record most attractive.

From nine voices in French to three in Portuguese. The **Trio Odemiro** in "Songs of Love" (Col. SEGC44) offer *Novo Fado da Severa*, *Esperame en el cielo*, *Mariposa* and *Porto Santo*. Of the four stories of love, jealousy and betrayal I liked the *fado* best. *Mariposa* I had known before as recorded by a Mexican folk-lore group. The new rendering, and indeed the whole record, are charming.

Durium are offering two Italian collections called, a little whimsically, "Campari Soda" (DLU96036) and "Espresso" (DLU96037). Some of the songs may be new to you: others are reasonably well worn already. The artists include such established and prolific favourites as **Aurelio Fierro, Flo Sandon's,** the **Marino Marini Quartet, Rino Salviati** and the **Radar Quartet.** They all show the competence we have come to expect: at a party you could put on either collection and rely on keeping most fans entertained. If I must also add that there's nothing for the connoisseur—well, the titles give fair warning.

LILIAN DUFF.

JAZZ AND SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Count Basie—Tony Bennett

"In Person"

Just In Time: When I Fall In Love: Taking A Chance On Love: Without A Song: Fascinatin' Rhythm: Solitude: Pennies From Heaven/Lost In The Stars: Firefly: There Will Never Be Another You: Lullaby Of Broadway: Ol' Man River.
(Philips 12 in. LP BBL7308—27s. plus 8s. 6½d. P.T.)

"Basie/Bennett"

Life Is A Song: With Plenty Of Money And You: Jeepers Creepers: Are You Havin' Any Fun?: Anything Goes: Strike Up The Band/Chicago: I've Grown Accustomed To Her Face: Poor Little Rich Girl: Growing Pains: I Guess I'll Have To Change My Plans.
(Columbia 12 in. LP 33SX1174—25s. 9d. plus 8s. 9½d. P.T.)

Pairing a popular singer with one of jazz's truly great bands doesn't necessarily result in jazz, as these two records prove so well. Tony Bennett is, I suppose, an acceptable vocalist, although I happen to dislike his style and the way he strains for notes at the extremities of his range. The arrangements which the Basie band play here might be suitable for, say, the Les Brown orchestra, but they fail completely to utilise the individual characteristics of the Count's line-up. To cap it all, Bennett tries hard to be "hip" when in fact he lacks a natural sense of rhythm.

There is really little to choose between the two LPs. The Philips album was recorded "live" in Philadelphia and has the virtue of an in-person atmosphere; the Columbia set was made in the studios and has superior balance. There are a few short solos here and there from Joe Newman, Al Gray, Frank Foster and Frank Wess, while *Ol' Man River* contains a lengthy, uncredited bongo solo. (I doubt if this is the work of Sonny Payne, but the Philips sleeve is devoid of any worthwhile information.) Some of the items are appalling in their mediocrity and during such tracks as *Lost In The Stars* and *Growing Pains* I found it difficult to believe that I was listening to a band which once thrilled me to the core. Neither LP is recommended to Basie enthusiasts, but the Bennett fanatics will probably want to hear their idol no matter what the conditions. A.M.

Ray Bryant Quintet with Joe Carroll

Between The Devil And The Deep Blue Sea: Jeepers Creepers/Lady Be Good: Jump Ditty.
(Fontana 7 in. EP TFE17143—9s. 3d. plus 3s. P.T.)

Although released under Ray Bryant's name, these four tracks consist mainly of vocals by the ex-Gillespie singer, Joe Carroll. Joe is an acknowledged disciple of the late Leo Watson (he makes a bow in Watson's direction during his version of *Lady Be Good*) and his effervescent style never fails to please me. He sings with strong rhythmic directness and has a very real ability to project his personality in a jazz context. On three of the tracks he is backed up by a quintet which includes Jimmy Cleveland and Urbie Green on trombone, while on *Lady Be Good* Green is replaced by the stimulating tenor of Seldon Powell. As well as helping out in the section, Bryant contributes some short, brittle-toned piano solos, but the star of the record is Joe Carroll. Lovers of jazz singing are advised to investigate this EP without delay. A.M.

Candido

"Candido In Indigo"

Caravan: Singing Skins: Softly, But Blue: Blue Lou: Blue Prelude/Afro Blue: Bongo Baby: Blue Dirge: Candido Cocktail.
(H.M.V. 12 in. LP CLP1265—25s. 9d. plus 8s. 4½d. P.T.)

I have been wondering why this record was ever made. Not that it's a bad LP; it's just that the justification for giving a twelve-inch album to a relatively little-known conga drummer is rather hard to explain. The instrumentation is constant throughout, with Ernie Royal, Joe Puma, Dick Hyman, George Duvivier and Charlie Persip on trumpet, guitar, organ, bass and drums respectively. Candido pounds away with his hands, sometimes reaching heights of genuine inspiration within the limited range of his instrument, but generally augmenting the efforts of Persip as he backs up Royal, Puma and Hyman. Any value which the record has lies first with the soloists and second with the conga drumming. Hyman and Puma play well within their known capabilities, while Royal is sometimes disappointing. (For a man with such an enviable reputation as a lead trumpeter, his intonation is not all it should be.) I doubt if many readers of this column will want to add such an innocuous album to their collections. A.M.

Castle Jazz Band

"The Famous Castle Jazz Band In Hi-Fi"

Sweet Georgia Brown: Royal Garden Blues: I've Been Floating Down The Old Green River (V): At A Georgia Camp Meeting: Careless Love: Tiger Rag/Dipper Mouth Blues: Smoky Mokes: Kansas City Stomps: The Torch (V): Ory's Creole Trombone: Farewell Blues.
(Good-Time Jazz 12 in. LP LAG12176—27s. 6d. plus 8s. 11½d. P.T.)

Quite apart from the ridiculous cover-design, the all-too-familiar parade of tunes, the noisy drum solos and the tiresome pseudo-Dixieland approach, I found this LP quite unnecessarily long. In fact, as the group doesn't seem to have improved at all since it made its first records ten years ago—in lo-fi admittedly, but adequate enough for the occasion—this issue seems pointless. The band lacks the crispness of the Firehouse Five, and if it tries to sound jolly, then it's the jollity of the child in the cartoon whose mother says: "I've brought you 'ere to enjoy yerself, now enjoy yerself". O.K.

Keith Christie Jazz Quartet

"Halt, Major Blues Ahead"

Gone With The Wind: The Lantern Man/Halt, Major Blues Ahead.
(Decca 7 in. EP DFE6564—8s. 3d. plus 2s. 8½d. P.T.)

In the light of his experiences with such diverse gatherings as the Christie Brothers Stompers and the Johnny Dankworth orchestra, it is not, I suppose, surprising that Keith Christie's trombone style reflects influences as different as J. C. Higginbotham and Jay Jay Johnson. From the former he has inherited a ripe-sounding tone, from the latter a smooth approach with a slight hesitancy here and there in his phrasing. He exhibits traces of both influences on this record, yet in between he manages to sound like Keith Christie. The well-integrated rhythm section comprises Eddie Harvey (piano), Pete Blannin and Eddie Taylor; Harvey wrote *Lantern Man*, which must be one of the few jazz tunes to possess a verse. A.M.

Buck Clayton's All-Stars

"Songs For Swingers"

Swinging At The Copper Rail: Outer Drive: Swingin' Along On Broadway: Night Train/Mean To Me: Buckini: Moonglow: Sunday.
(Philips 12 in. LP BBL7317—27s. plus 8s. 9½d. P.T.)

The personnel of this band is exactly the same (or should be) as that with which Buck Clayton will be touring Britain when this issue of THE GRAMOPHONE appears. If the group plays as brilliantly as it does on this LP, then we should be certain of getting some memorable concerts. One thing about this music is that it is far from being "revivalist", in the sense that some of our

local "mainstream" critics and musicians would have it. For Buck Clayton and his All-Stars the world of 1959 is a very different place to that of 1939, and the change is reflected in their music. Clayton's arrangements, for instance, are nicely eclectic, with many latterday cadences to be found in them; his trumpet-playing, musicianly, fluent and assured, is ideal for leading the ensemble, but the best solos are actually played by Clayton's partner in the two-man trumpet section—Emmett Berry, an exceptionally sensitive and subtle musician. The really outstanding soloist, though, is undoubtedly Dickie Wells, that master of the oblique and audacious phrase, perhaps the greatest of all jazz trombonists. It is certainly cheering to find that his decline (as far as records went) of a few years ago seems to have been only a temporary phenomenon. One has only to listen to his two contrasting solos in *Night Train* to realise the scope and vitality of this remarkable musician. Buddy Tate performs better here than on his own Felsted LP, or on any record since he worked with Basie, while Al Williams—a kind of "mainstream" Bud Powell—can not only play good blues but also construct lithe, skimming, melodic lines. Earl Warren is the only disappointing soloist, his tone and attack edging a little too close to Earl Bostic's for my comfort and his conception decidedly more commonplace than that of his fellows. The rhythm section is ideal. Gene Ramey conjures a wonderful tone out of his bass, while Herbie Lovelle drums with taste and a persuasive zest. All of which adds up to the fact that here is the best record of its kind—non-purist mainstream jazz—to be issued for some time. C.F.

★Eddie Condon

"Dixieland Dance Party"

Copenhagen, Riverboat Shuffle, Sugar Foot Stomp, Fidgety Feet: Little White Lies, Louisiana, Dinah, Indiana: Original Dixieland One Step, I've Found A New Baby, China Boy, South Rampart Street Parade/At The Jass Band Ball, That's A Plenty: Now That You're Gone, Willow Weep For Me, Blue Again: Sugar, Liza, There'll Be Some Changes Made, Nobody's Sweetheart: Clarinet Marmalade, High Society.

(London 12 in. LP Stereo SAH-D6014, Mono LTZ15158—27s. plus 8s. 9½d. P.T.)

Eddie Condon has become such a busy impresario, editor and commentator that it comes as something of a shock to find him actually playing the guitar. On this LP, however, he can be heard most distinctly; in the stereo version, in fact, you can even work out where he was sitting. But apart from this small fragment of interest, and apart from the general excellence of the rhythm section (Gene Schroeder, Leonard Gaskin and George Wettling), the music here is pretty undistinguished. Every track is a medley, the band featured on some of them, individual soloists on the others. Easily the most disappointing musician on the date is Rex Stewart, his lead-trumpet work very messy, his solo playing much too tricky, while at the opposite extreme comes Bud Freeman, always inventive and satisfying. Billy Butterfield (if indeed it is he who performs on *Little White Lies*), Herbie Hall, Peanuts Hucko and Cutty Cutshall also perform with reasonable competence. The overall effect, though, is of dullness. C.F.

★Bobby Donaldson's 7th Avenue Stompers

"Dixieland—New York!"

Fidgety Feet: Basin Street Blues: Muskrat Ramble: How Come You Do Me Like You Do/Struttin' With Some Barbecue: Yellow Dog Blues: Sunday: St. Louis Blues.

(London 12 in. LP stereo SAH-C6007—27s. plus 8s. 9½d. P.T.)

The trouble with putting fairly sophisticated musicians to work playing Dixieland jazz is that the resulting music often sounds staccato and artificial. That's what happened on this LP, at least as far as *Fidgety Feet*, *Muskrat Ramble* and *Sunday* are concerned. On these tracks Vic Dickenson plays rather Oryish tailgate trombone and Emmett Berry sounds decidedly hidebound. The two musicians improve on the other tracks, however, where the emphasis is upon solo-playing rather than ensemble work. Dickenson mixes some ignoble passages (the squelching sounds in *Basin Street Blues*, for instance) with some that are beautifully sensitive and imaginative, while Berry is particularly good in *How Come You Do Me*. Buster Bailey, the third member of the front-line, sounds thin and hesitant within the ensemble but comes through much more strongly in his long solo on *Yellow Dog Blues*. Red Richards, Al Lucas and Bobby Donaldson make up an excellent rhythm section. The LP, in fact, is something of a mixture, oscillating between the banal and the inspired. The stereo recording gives nice separation between the instruments without dramatising their situation; so far London have not issued a mono version. C.F.

★Art Farmer

"Modern Art"

Mox Mix: Fair Weather: Darn That Dream: The Touch Of Your Lips/Jubilation: Like Someone In Love: I Love You: Cold Breeze.

(London 12 in. LP stereo SAH-T6028, mono LTZ-T15167—27s. plus 8s. 9½d. P.T.)

Of all the young trumpet-players in jazz today, Art Farmer seems to me the most promising. He lacks the calculated ambiguity of Miles Davis, that musician's genius for implication, but he does possess a genuinely lyrical talent. He and Davis share the same frayed tone and a similar reticence, but other influences are also at work in his playing; in some rubato passages, surprisingly enough, Farmer sounds a little like Bix Beiderbecke or Bobby Hackett, while the structure of some solos—the one in *The Touch Of Your Lips*, for instance—owes a lot to Louis Armstrong. Yet Farmer has fused these outside influences into a very personal style. He has some faults, of course—one is a tendency to make too much use of short, downward chromatic runs (this flaws his work in *Darn That Dream*)—but on the whole his playing is usually taut and economical, yet lyrical rather than dramatic.

This LP features the trumpet-player in the company of Benny Golson (tenor sax), Bill Evans (piano), Addison Farmer (bass) and Dave Bailey (drums). Golson's tenor playing sounds a little restricted when heard alongside Farmer's inventive solos, for he is an exciting rather than a very original performer, too much inclined to repetition. All the same he is usually well worth hearing, his tone swarthy, his manner often a little blustering, and he has been responsible for some of the best tunes in modern jazz. *Fair Weather* was written and scored by him; most of the other tracks were arranged by Art Farmer. Traces of the current vogue for sounding "funky" and "down home" can be detected in the heavy, thrashing off-beat which starts off *Mox Mix* and the general gospel atmosphere of *Jubilation*. Farmer's best solos occur in *The Touch Of Your Lips* and *Like Someone In Love*, but actually the level of all the tracks is very high. C.F.

Maynard Ferguson and his Orchestra

"Swingin' My Way Through College"

Don'cha Go 'Way Mad: That Old Feeling: What's New: Dancing In The Dark: Bittersweet: Love Walked In/It's A Pity To Say Goodnight: B.J.'s Back In Town: Tenderly: Bye Bye Blackbird: They Can't Take That Away From Me.

(Columbia 12 in. LP 33SX1173—25s. 9d. plus 8s. 4½d. P.T.)

With a few personnel changes, this is essentially the band heard on the earlier "Message From Newport" LP (Columbia 33SX1146), but this time the programme is slanted towards a less specialised public. In no way, however, does Ferguson play down to his intended audience; rather does he concentrate upon providing good, danceable music which nevertheless contains plenty of interest for the jazz lover. Slide Hampton, Willie Maiden and Don Sebesky—all members of the Ferguson band—wrote the majority of the scores and each writer has succeeded in making the band sound much bigger than its actual size. Apart from Ferguson's own solo work (his trumpet tone is strained and not at all to my liking), I enjoyed this record; the band seems to have recaptured the feeling of the best of the pre-war dance bands. In all fairness to Maynard I must say that he uses his own talents with discretion and his presence in the section gives the brass a formidable attack. It could be that with this line-up Ferguson might reawaken public interest in big bands. A.M.

Festival de Jazz, 1958 (Knokke and Cannes)

Rosetta: Once In A While: Sweet Georgia Brown/St. Louis Blues: On The Sunny Side Of The Street: I Wish I Could Shimmy Like My Sister Kate: I'm Coming, Virginia.

(Vogue 12 in. LP LAE12168—27s. 6d. plus 8s. 11½d. P.T.)

The first side of this LP was recorded at the Cannes Jazz Festival on July 10th, 1958, the second at the Knokke Festival three days earlier. Sidney Bechet, making one of his last public appearances, stole the show as usual, sounding particularly attractive in *Sunny Side Of The Street*. Dickenson perpetrates his customary jokes on the trombone, jokes that I've never found at all funny, while Teddy Buckner plays some excellent and well-controlled trumpet and Sammy Price backs everybody up at the piano, as well as contributing some good, solid solos. I wish Arvell Shaw did not sob and gasp quite so much while taking his bass solos; that's one of the curses of hi-fi, it brings you everything. O.K.

Bud Freeman Trio

"Jazz For Sale"

Crazy Rhythm: Ain't Misbehavin'/Three Little Words: Lady Be Good.

(Top Rank 7 in. EP JKR8021—9s. 8d. plus 3s.. P.T.)

As the anonymous sleeve-note states, Bud Freeman is a little copied and very original soloist (Eddie Miller is perhaps the best of his protégés), a musician who, for identification purposes, might be placed midway between the virile style of Coleman Hawkins and the more relaxed approach typified by the late Lester Young. It is regrettable that Bud's consistent work seems to have been overshadowed during recent years by more sensational but less original tenor men; reference to a record such as this shows what a fine soloist Freeman can be in the right company. Here he is heard in company with that excellent pianist Dave Bowman and the dependable Don Lamond at the drums, a much better context for his playing than some of Eddie Condon's below-par groups. Top Rank have taken this EP from the American Grand Award catalogue and the sleeve carries the heading, "Jazz For Sale—No. 1"; I hope it won't be too long before the second volume makes its appearance. A.M.

Stan Getz Quartet

"The Steamer"

Blues For Mary Jane: There'll Never Be Another You: You're Blase/Too Close For Comfort: Like Someone In Love: How About You?

(H.M.V. 12 in. LP CLP1276—25s. 9d. plus 8s. 4½d. P.T.)

When Lester Young was alive he often used to day-dream about his ideal band, the group he would have liked to play with all the time. It must be a band, he once said, in which the musicians would know the lyrics of every song they played. It was important, Lester thought, to know what a song was about, for a good song is much more than an interesting chord sequence. I mention this only because I am convinced that Stan Getz must share this attitude. No tenor-player, it seems to me, has a defter touch with a ballad than Getz; he plays other material with great virtuosity, of course, but I suspect that his finest qualities only emerge when he sets about transforming such melodies as *There'll*

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Poets to come/Tract/In my craft or sullen art/Night song for the sleepless/Lament.

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Undecided/A flower is a lovesome thing/It's a crying shame/When it's sleepy time down south/Button nose/Biscuit for Duncan.

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The GERRY MULLIGAN QUARTET

LAE 12203

I feel pretty/How about you/I've grown accustomed to her face/This time the dream's on me/Let there be love.

All of you/Give me the simple life/This is always/Between the devil and the deep blue sea/It don't mean a thing.

THREE BONES AND A QUILL: G. Quill; J. Cleveland; J. Dahl; F. Rehak

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The preacher/What's going on here?/What's my name?/Three and one.

Look ma, no hands/Little beaver/In a mellow tone.

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The British public saw the Leak stereo equipment for the first time at the London Audio Fair and now it is in full production. The "Point One Stereo" pre-amplifier is designed so that it can be used either with the new "Stereo 20" or the "Stereo 50" power amplifiers, or with two of the earlier Leak monaural power amplifiers such as the TL/12, TL/10, TL/12 Plus, TL/25 Plus and the TL/50.

The "Point One Stereo" pre-amplifier is probably the most comprehensive unit in existence, covering every requirement for stereo tape, disc and radio, plus monaural amplification for any form of input signal. The external design has been left in the capable hands of R. Lonsdale Hands Associates and follows the same pattern as expressed in the previous "Point One" monaural pre-amplifier. The front panel is tastefully styled in brown with gold linings, and at the rear of the transparent panel are the dial indications. The control knobs are cream with a raised pointer and gold anodised inserts. The dimensions of the front panel are 11¼ in. by 4¼ in., whilst the completely screened chassis requires a panel cut-out of 10¾ in. by 3⅞ in. When mounted on a panel the unit is retained in position by means of a "U" section strip.

On the front panel there are five main controls with two smaller control switches. The knobs reading from left to right are: (1) a five-position selector switch for tuner, tape, pick-up input, extra and microphone, (2) bass boost and cut variable control, (3) treble boost and cut variable control, (4) variable balance control and (5) on/off switch and volume control. The two smaller switches select reverse, stereo, right, left and monaural and the second switch is a rumble cut control.

At the rear of the chassis are the inputs for pick-up, tuner and extra, each fed via a twin-ganged level setting potentiometer. There are also stereo inputs for tape and microphone, but the output from these sources do not have an input potentiometer. In addition there are output sockets not controlled by the ganged output potentiometer, and a single monaural output that follows the output potentiometer. Further there is the octal output socket for the power supply lead and a separate two-pin 5 amp. socket for the mains input supply. All the input and output connections are made by means of screened coaxial plugs and sockets and it is of interest that no screened leads are used inside the chassis.

The "Point One Stereo" pre-amplifier consists of two identical circuits housed in one container each using a two-stage amplifier. Except for the controls on the front panel and the thirteen screened sockets and potentiometers on the rear, the remainder of the circuit is mounted on a substantial high-grade paxolin-type panel. On the underside of this panel are mounted all the fixed capacitors and resistors by means of soldering lugs, whilst on the upper side are mounted the valve holders with retaining clips and the inter-circuit wiring. In order to maintain identical conditions in each amplifier close tolerance components are used. The seven double-ganged potentiometers are carefully checked for accurate tracking by a special instrument designed by Harold Leak which ensures that the two potentiometer sliders are accurate within 2-3 per cent.

The ganged selector switch feeds the appropriate input signal via the five-position function switch to the first stage valve, which is a Mullard EF86. The stage is R.C. coupled to the following stage, and ganged to the input selector switch is an additional wafer that alters the frequency response by means of a negative feedback circuit. The variable bass and treble controls are in the input circuit of the second EF86 valve and again form part of a negative feedback system. The volume control is placed across the output of the second stage together with the balance control. Between these two ganged potentiometers is the rumble control switch that limits the bass response. As is customary with Leak amplifiers the layout of the chassis is exemplary and the wiring and soldering extremely neat.

The steel metalwork is passivated and externally finished with a hard-baked gold/brown enamel. There is a loose top and bottom cover plate held in position with self-tapping screws and removal of these panels gives easy access to every part of the circuit.

THE "STEREO 20" POWER AMPLIFIER

Again this consists of duplicated amplifiers similar in design to the TL/12 Plus with the difference that the power supply is common to both amplifiers. It consists of a rectangular chassis measuring 10½ in. by 12½ in. with an overall height of 7 in., and weighs 22¼ lb. The identical circuits are split lengthwise along the chassis on which is mounted the mains transformer, output transformers, electrolytic condensers and valve holders. All the coupling resistors and capacitors are mounted on a high-grade paxolin board by means of soldering lugs. At the input end of the chassis is mounted an octal socket for the power supply to the pre-amplifier and the signal output from the pre-amplifier. Also very close to the input stage are a pair of coaxial sockets that can be used for any additional stereo or monaural input with a signal level around 125 mV. At the opposite end of the chassis are mounted two screw connectors for the stereo loudspeaker leads, the A.C. power three-pin socket, and a pair of A.C. outlets which are limited to 100 watts and are used for the power supply to gramophone motors, self-powered tuner units, etc. The on/off switch on the pre-amplifier does not control these two sockets.

The amplifier circuit consists of one half of a Mullard ECC83 triode that is resistance-capacity coupled to a phase-splitting ECC83 which is in turn resistance-capacity coupled to two Mullard EL84 tetrode power valves connected as an ultra-linear circuit. Negative feedback is taken from the secondary winding of the output transformer to the cathode circuit of the first valve. The output transformer has a tapped secondary winding suitable for use with 4, 8 or 16 ohm impedance loudspeakers. The power transformer is massive and has three input voltage tappings for 200/210 volts, 220/230 volts and 240/250 volts at 50 c/s. The mains rectifier is a Mullard GZ34 which is used with high capacity electrolytic capacitors and resistors for efficient smoothing.

Again the chassis is made from steel and passivated overall. The top and sides are finished in gold/brown stove enamelling. Every part of the power amplifier is very accessible and the wiring and soldering above criticism.

TEST REPORT
by



J. C. G. Gilbert,
F.R.S.A., Assoc.I.E.E., M.Brit.I.R.E., F.T.S.

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TEST REPORT

The main amplifier was comprehensively tested to confirm the manufacturer's specification. The amplifier was terminated with a resistive load of 16 ohms across the whole of the secondary winding of the output transformer. Also connected to the dummy load was a Cossor 1049 double-beam oscillograph and a Marconi instruments distortion factor meter. The input signal was derived from a Dawe resistance-capacity oscillator together with the second beam of the oscillograph, thus giving a direct visual comparison between input and output signals. Also an Airmec valve millivoltmeter was connected to the input of the amplifier, whilst the signal from the resistance-capacity oscillator was taken through a Dawe calibrated microvoltmeter. The maker's claim of 11 watts continuous rating was confirmed, which required an input voltage of one channel of 108 mV, whilst the second channel required 113 mV for the same output. In view of the fairly wide tolerances in valves, although close tolerance resistors and capacitors are used, these figures are remarkable, and due to the use of an adequate amount of negative feedback. With a continuous output of 11 watts the hum level was measured to be 78 dB below 11 watts, this figure also including valve and circuit noise. The damping factor which is the relationship between the output impedance of the amplifier compared to the load resistor has the commendably high figure of 25. All the above figures were measured at a frequency of 1,000 c/s.

The frequency response of the main amplifier was next checked and easily fell within the maker's figures of being within 0·5 dB from 20-20,000 c/s. There is still a considerable output at 30 Kc/s, which is approximately one octave above the keenest ear. The power response curve was then taken with a datum figure of 10 watts at 1,000 c/s, and then a variable frequency constant amplitude signal applied to the input. At 20 c/s the measured power output was 9·7 watts rising to 10 watts at 32 c/s. The power output remained constant until 18,500 c/s, when it slowly dropped to 9·5 watts at 23 Kc/s. In all cases the amplifier did not introduce more than 0·1 per cent harmonic distortion under maximum power conditions at all frequencies. Sinusoidal input signals give little information regarding the transient response of amplifiers, and hence some measurements were taken with the aid of the latest Hewlett-Packard square wave generator that is capable of supplying pulses from 1-1,000,000 repetitions/sec. From 20 pulses/sec. and viewed with a Cossor Model 1035 oscillograph, a substantially rectangular waveform was observed. As it is necessary to transmit at least up to the twentieth harmonic in order to see a rectangular waveform after passing through an amplifier system, a test was made with a pulse frequency of 1,000. Again this was well reproduced, indicating that not only is the Leak Stereo amplifier capable of handling sinusoidal waveforms without measurable distortion, but it can easily handle transients that occur in music and speech.

The above-mentioned tests were made on each channel and then with the two channels in parallel to see whether the parallel connections would have any effect on performance. Except that the power output doubled there was no other measurable effect.

The "Point One Stereo" pre-amplifier was also measured in terms of sensitivity per channel, frequency response and the coverage of tone controls. With the output from the Dawe resistance-capacity oscillator connected to the tuner inputs the bass control was checked to give a maximum boost of 17 dB at 30 c/s and a cut of 15 dB compared with the zero setting. The treble control gives a boost of 15 dB at 20 Kc/s compared to 1 Kc/s and a cut of 14 dB. With the two controls set at their zero positions the characteristic is substantially flat from 20-20,000 c/s, the rumble filter being out of circuit. If, due to the use of a gramophone turntable that generates rumble, the filter must be used, then there is a fairly rapid fall in bass response below 65 c/s.

It is the overall sensitivity figures that distinguishes this pre-amplifier over alternative types. With a measured output voltage of 125 mV. the voltage required to fully load the main amplifier, the following input voltages were required at 1 Kc/s. Tape 3·5m V across 100,000 ohms, microphone 3·2 mV across 100 K, tuner 48 mV across 100 K, extra input 48 mV across 100 K and pick-up 4·8 mV across 75,000 ohms. One interesting difference between this stereo pre-amplifier and earlier Leak pre-amplifiers is that there is only one pick-up position that is corrected to the international R.I.A.A. standard curves. These are the curves adopted for the recording of stereo discs, but where single channel records are played the coverage of the bass and treble controls adequately covers the small differences in recording characteristics. Similarly the characteristic adopted for tape follows the C.C.I.R. recording curve which is now internationally used.

PERFORMANCE POINTS

Although all these engineering facts are of great interest to the designer and technicians, the ultimate requirement is the overall performance as part of a composite system. Measurement figures can convey a considerable amount of valuable information, and can be useful in analysing a complete system, for with modern test apparatus the measurements can be extremely accurate. Measurements of other parts of the system are more difficult and in the case of loudspeakers seldom convey much useful information.

The Leak pre-amplifier and power amplifier were used for listening tests with a pair of

throughout the world

Whitely senior column loudspeakers covering bass, middle and upper registers, and a pair of Kelly ribbon speakers to cover frequencies in excess of 5 Kc/s. The input signal was taken either from an E.M.I. stereo tape deck using only its matching transformers or from stereo discs using either an Elac or Tannoy stereo cartridge, mounted in a Goldring GL60 arm. For monaural radio input a R.C.A. frequency modulated tuner was used. By means of the pre-set potentiometers at the rear of the pre-amplifier the input signals were all set to approximately the same level.

The function switch is a most useful device in setting up the system for not only does it reverse the two input signals, but it will also select either the left or right channel, or place both in parallel when reproducing monaural records, thus giving a total power output of about 22 watts. With adequately screened leads and signal sources the hum level was below audibility with the volume control at its maximum setting, and there was only the faintest suspicion of hum when the bass control was turned to its maximum boost. With any of the high sensitivity inputs such as tape or disc there is a small amount of inherent "hiss" which is due to the very high overall sensitivity and the Schott effect in the input circuit of the first valves. Under listening conditions it is, however, for all practical purposes, inaudible.

A special test tape was used to check the overall signal sensitivity including the loudspeakers, and the balance control adjusted to give a similar audible level for each channel. Test records established that the inner and outer walls of the record groove were connected to the appropriate loudspeaker, and many enjoyable hours were spent in listening to stereophonic reproduction at its best. Every control functioned exactly as it should, and even in a large room there is a great reserve of power. Probably one of the finest recent stereo recordings is the last act of Wagner's "Die Walkure" with Kirsten Flagstad—a Decca recording. This recording, using the Tannoy stereo pick-up, brings grand opera right into the home, for one has the sense of movement about the stage with the orchestra playing in the foreground. Using stereo tapes one has a slightly better dynamic range and a more quiet background, and again the Leak equipment could be fully loaded from the output from the stereo heads plus transformers. In the past, one has always felt that a tape pre-amplifier would be required to raise the signal level to a usable amount and to compensate for the recording characteristics. The Leak pre-amplifier being fully compensated to the C.C.I.R. characteristic, and having a high overall sensitivity, overcomes one of the major problems of enthusiasts who wish to play pre-recorded stereotape, for now one only requires a suitable deck such as the Ferrograph, Truvox or Bradmatic.

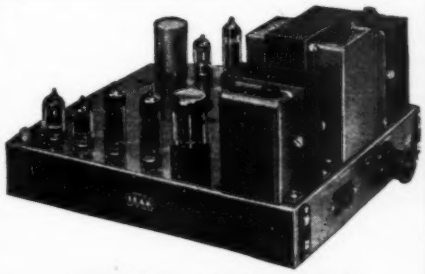
With the wide range of input and output facilities offered with the Leak equipment it is difficult to think of any additional requirement that one would ever wish. The equipment performs with the high performance always associated with the tradition of Leak equipment. It is a fine example of design and construction and the pre-amplifier can be used with any other Leak main amplifiers. How the pre-amplifier can be sold for as little as £21 can be answered only by Harold Leak, and one can safely purchase this equipment with the knowledge that it will not be superseded for several years. If and when the B.B.C. introduce stereophonic broadcasting in whatever form it takes, the Leak "Point One Stereo" pre-amplifier will faithfully handle the signal. In the U.S.A. there are several systems in operation on an experimental basis for which this equipment would appear ideal.

Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input, whether it be from pick-up, tape, radio or microphone.

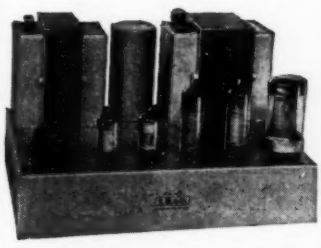
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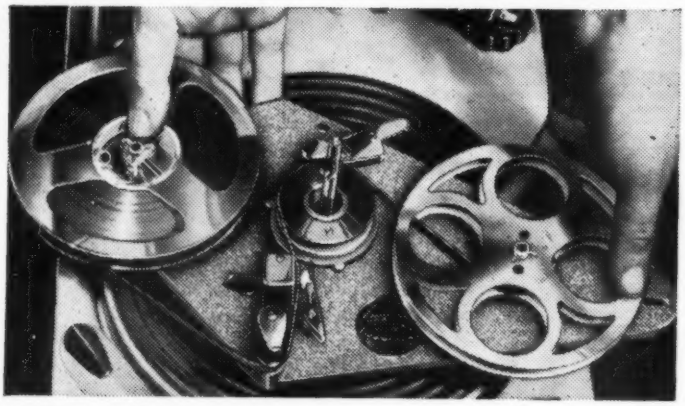
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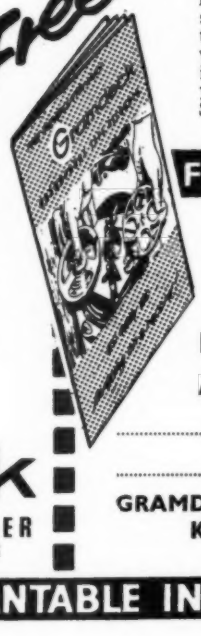
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Never Be Another You and *Like Someone In Love*. Getz always plays with deceptive simplicity, his tone pale and shallow, as private as a walled garden, his phrasing—derived from Lester, of course—a tantalising mixture of the masterful and tentative. Like Dr. M. R. James in those scholarly ghost-stories of his, Getz seems able to give the familiar context a new significance by just one small twist of detail, one tiny deflection from the normal. Listen to the opening chorus of each ballad on this LP and you'll hear exactly what I mean; only a really sensitive musician could do so much in such an economical fashion.

From these encomiums you'll have guessed that Stan Getz is at his very best on this LP. He receives sympathetic and inspiring support from the rest of the quartet—Lou Levey, that very capable and still very underrated pianist, Leroy Vinnegar and Stan Levy. Five of the tracks contain ballads, the remaining one is a blues (named after Mary Jane Outwater, Norman Granz's personal secretary); this last-named performance, incidentally, has already been issued in this country—as part of the two-volume anthology, "The Playboy Jazz All Stars" (Columbia-Playboy 33CX1529/30). C.F.

Dizzy Gillespie and his Orchestra

"Dizzy In Greece"

Jordu: Yesterdays: Tin Tin Deo: Birks' Works: Groovin' For Nat: Annie's Dance/That's All: Stable Mates: Groovin' High: Tangorine: Whisper Not.

(Columbia 12 in. LP 33CX10144—30s. plus 9s. 9d. P.T.)

It was the American State Department—on the face of it, an unlikely sponsor—which, early in 1956, virtually created this big band of Dizzy Gillespie's. First of all Dizzy took the group through Greece, Yugoslavia and the Middle East, then they all set off for South America. But by the autumn of 1957 bookings were getting few and far between, and during that winter Dizzy had to pay off his sidesmen. It was a great shame, for the group, already remarkably mature and robust, could have developed into one of the really important jazz orchestras. Some of the section work may have been ragged (the reeds get a little wayward on this LP) but these shortcomings were outweighed by the enthusiasm and vigour of the ensemble.

These tracks come from two sessions, both of them held in New York, not Greece. The first took place before the band left for South America, the second afterwards. Highspots of the earlier session are Dizzy's light-hearted version of *Groovin' High*, a number which he had recorded with Charlie Parker back in 1945, and *Yesterdays*, arranged by Quincy Jones and featuring some thoughtful alto playing by Phil Woods. By the time the second session took place both Lee Morgan and Benny Golson had joined the band, the former playing a fine trumpet solo in *That's All*, the latter contributing arrangements of two of his best compositions—*Stable Mates* and *Whisper Not*, as well as playing tenor solos on both these tracks. The music on this later session, in fact, seems decidedly superior to that on the first date; in addition to the items already singled out, there is a really outstanding performance of Duke Jordan's *Jordu*, with ripe tenor-playing by Billy Mitchell and a well-flighted trumpet solo from Dizzy. The LP can be warmly recommended to almost anybody who enjoys the excitement of big-band jazz. Certainly this orchestra makes a much more thrilling impact than the present-day Count Basie band. C.F.

Dizzy Gillespie, Sonny Stitt & Sonny Rollins

"Sonny Side Up"

On The Sunny Side Of The Street (V)**: The Eternal Triangle/After Hours: I Know That You Know.**

(Columbia 12 in., LP 33CX10140—30s. plus 9s. 9d. P.T.)

This is really a glorified jam session, with lengthy solos from all the front-line musicians and a slightly disorganised air about the whole occasion. Sonny Rollins and Sonny Stitt, the latter deserting his alto for a tenor saxophone, contribute the bulk of the worthwhile music, playing well both in their solos and when they exchange "fours". Rollins sounds the more assured and inventive performer, but Stitt is also fluent, if a trifle wild at times. The highspot of the record is their playing in *After Hours*, a very down-to-earth track which also contains some rolling blues piano by Ray Bryant. Dizzy Gillespie essays a little buffoonery during his vocal chorus in *On The Sunny Side Of The Street* and blows his trumpet erratically throughout the record. Occasionally he constructs a probing, agile, melodic line, but most of the time his ideas end up in anti-climax. C.F.

Benny Goodman and his Orchestra

"Happy Session"

Happy Session Blues: You'd Be So Nice To Come Home To: King And Me: Indian Summer: What A Diff'rence A Day Made/Bantunga Train: Having A Ball: Clarinet A La King: Macedonian Lullaby: Diga Diga Doo.

(Philips 12 in. LP BBL7318—27s. plus 8s. 9½d. P.T.)

"One O'Clock Jump"

Don't Be That Way: One O'Clock Jump/Loch Lomond (V)**: Life Goes To A Party.**

(R.C.A. 7 in. EP RCX1036—9s. 3d. plus 3s. 0½d. P.T.)

More than two decades separate the making of these two records, yet the Goodman big-band formula seems to have remained the same throughout that period. The EP contains the original version that Goodman made of *Don't Be That Way* (scored by Edgar Sampson, incidentally), in which the crispness of the rhythm and brass sections is exemplary. Count Basie arranged *One O'Clock Jump*, which starts off with fine Jess Stacy piano, followed by good solos from Goodman, Vernon Brown and Harry James. The modernised version of *Loch Lomond* was the work of Claude Thornhill, while Martha Tilton sings the familiar lyric.

The Philips release features three different line-ups. Russ Freeman plays piano on the big band tracks and in the "East Coast" quintet performances (*Indian Summer* and *Diga Diga Doo*); *You'd Be So Nice To Come Home To* and *Having A Ball* were made by a "West Coast" quintet containing André Previn and Barney Kessel. Benny's clarinet seems to have lost some of its old magic, although he is still one of jazz's most gifted instrumentalists; in fact Freeman, Previn and Kessel (particularly the latter) tend to steal the solo honours. Four of the big band tracks were scored by Bobby Gutesha, a young Yugoslavian arranger now living in Germany. Although none of his work is of world-shaking importance, Gutesha does seem to have struck a balance between the happy enthusiasm of the pre-war swing period and the post-war developments brought about by Charlie Parker, the Woody Herman orchestra, etc. Apart from some short passages by Bob Wilbur on tenor saxophone, Benny is the chief soloist in what sounds like a thoroughly professional and swinging band. A.M.

Edmond Hall

"Petite Fleur"

Petite Fleur: Prelude To A Kiss: Do Nothin' Till You Hear From Me: Solitude: Don't Get Around Much Any More: Mood Indigo: Take The "A" Train: Clarinet Marmalade: Edmond Hall Blues/Cook Good: Off The Road: Adam And Evie: Don't Give Me Sympathy (V).

(London 12 in. LP LTZ-T15166—27s. plus 8s. 9½d. P.T.)

The veteran New Orleans clarinettist, Edmond Hall, at last has an LP to himself, and apart from his inherently angular method of playing and his rather ugly tone in the upper register he really acquits himself very well. *Petite Fleur* doesn't flow quite as I like to hear it, and the first two tracks on the second side, both of them Hall's own compositions, veer towards the modern conception. Balancing this, however, is some quiet humour in *Adam and Evie* and a vocal refrain on *Don't Give Me Sympathy* that recalls the late and great Bert Williams. (This tune has an excellent melody, too). I also liked the playing of Emmett Berry and Vic Dickenson in *Solitude* and *Do Nothin' Till You Hear From Me*, performances which compare favourably with Ellington's own versions. O.K.

Ahmad Jamal Trio

Taboo: Should I?: Stompin' At The Savoy: The Girl Next Door: I Wish I Knew/Cheek To Cheek: Autumn In New York: Secret Love: Squatty Roo: That's All.

(London 12 in. LP LTZ-M15170—27s. plus 8s. 9½d. P.T.)

After the big advance build-up that he has had, Ahmad Jamal, Miles Davis's idol, seems to have feet of clay. Rarely have I heard anyone playing *less* piano than this; Mr. Jamal must have a king-sized nerve to pass this off as his own trio when in fact it is the bass-player (Israel Crosby? My copy of the sleeve has not arrived yet) who carries the brunt of the burden. Ahmad is a tinkler who merely decorates what virtually amounts to a set of bass solos. Occasionally he rouses himself and dashes off a two-handed passage with great dexterity, but most of the time he is content to be "subtle" Personally I prefer my pianists to play the piano. A.M.

"I Want To Live"

"Johnny Mandel's Great Jazz Score"

Main Title: Poker Game: San Diego Party: Henry Leaves: Stakeout: Barbara Surrenders/Trio Convicted: Trip To Corona: Peg's Visit: Gas Chamber Unveiling: Nightmare Sequence: Preparations For Execution: Letter Writing Sequence: The Last Mile: Death Scene: End Title.

(London 12 in. LP stereo SAH-T6024, mono LTZ-T15160—27s. plus 8s. 9½d. P.T.)

"The Jazz Combo"

Black Nightgown: Theme from "I Want To Live": Night Watch/Frisco Club: Barbara's Theme: Life's A Funny Thing.

(London 12 in. LP stereo SAH-T6023, mono LTZ-T15161—27s. plus 8s. 9½d. P.T.)

Main Title: Letter Writing Sequence: Poker Game/Stakeout: Death Scene: End Title.

(London 7 in. EP EZ-T19049—9s. 9d. plus 3s. 2½d. P.T.)

Black Nightgown/Theme from "I Want To Live".

(London 7 in. 45 45-HLT8901—4s. 9d. plus 1s. 7d. P.T.)

Walter Wanger's film, "I Want To Live", deals with the amoral, neurotic life of a girl, Barbara Graham, and her execution for a murder she did not commit. The film, which has already been shown in this country, is a forceful piece of propaganda against capital punishment. The score for its sound-track was composed by Johnny Mandel, most of it for a large studio orchestra, the rest for a small jazz group led by Gerry Mulligan.

The trouble with the main score—contained on SAH-T6024 and LTZ-T15160—is that the music is too functional to be detached from the film; many of the sequences last for only a very short time. Another drawback is that the music—quite understandably—grows progressively gloomier and more ominous as the record goes on. Mandel has turned in a fairly clever piece of work, making effective use of under-statement, but I don't think it has much value divorced from its context. The only tracks that possess unity in themselves are *San Diego Party*, an improvised up-tempo blues, with fairish solos by Russ Freeman, Joe Maini, Jack Sheldon and Bill Holman, and *Barbara Surrenders*, where five drummers—Shelly Manne, Larry Bunker, Mel Lewis, Milt Holland and Mike Pacheco—perform on percussion instruments ranging from cowbells and claves to Chinese and Burmese gongs. *Letter Writing Sequence*, a waltz in 6/8 time, is short but rather effective.

Much more satisfying are the performances on the other LP. Here the music is played by a seven-piece group consisting of Art Farmer, Frank Rosolino, Bud Shank, Gerry Mulligan, Pete Jolly, Red Mitchell and Shelly Manne. Mandel's themes—none of them particularly complex, but all harmonically interesting and suitable for contrapuntal development—seem suited to Mulligan's musical temperament, and he ambles easily but quite ruggedly through them. Art Farmer plays particularly well in

Life's A Funny Thing and *Barbara's Theme*. Frank Rosolino sounds as if he were saying more than in fact he is, while Bud Shank and Pete Jolly both incline to flightiness in their solos. The rhythm section is outstanding and the general level of performance very high. Two of the tracks—the main *Theme* and *Barbara's Theme*—are sombre, fairly thoughtful pieces; the other four could loosely be classed as "swingers". The 45-in. disc, incidentally, is aimed at the filmgoer rather than the jazz fan, for it contains only shortened versions (the first two or three choruses) of the *Theme* and *Black Nightgown*.

C.F.

Jazz Giants

Chocolate Sundae: When Your Lover Has Gone: Candy/Ballad Medley (Lush Life: Lullaby Of The Leaves: Makin' Whoopee: It Never Entered My Mind): Woodyn' You.
(Columbia 12 in. LP 33CX10147—30s. plus 9s. 9d. P.T.)

The music on this LP is so amiable, so cosy, that it becomes a little enervating. Too much good taste, too much melodiousness, these can, as Spenser proved with *The Faerie Queene*, make you drop off quicker than laudanum. All the musicians gathered together here — Harry Edison, Stan Getz, Gerry Mulligan, Oscar Peterson, Herb Ellis, Ray Brown and Louis Bellson—are seasoned and consistent performers and not one of them puts a foot wrong. The trouble is that the music suggests neither a sense of contest nor of community, just a chummy get-together over teacups. Edison plays muted throughout and seldom escapes from his own clichés, while Mulligan sounds unusually staid and respectable. The best music, I suppose, comes from Stan Getz, his tone beautifully shaded, particularly his Lesterish solo on *Woodyn' You* and in *It Never Entered My Mind*.

C.F.

★Jazz West Coast

Volume 4

Popo (Art Pepper Nine): **Extra Mild or Music To Dance To** (Chet Baker Quintet)†: **Ain't Got A Dime to My Name** (Bill Perkins Quartet): **Jersey Bounce** (Gerry Mulligan Quartet): **Till We Meet Again** (Charlie Mariano-Jerry Dodgion Sextet)/**A Romantic Guy, I** (Bud Shank-Bob Cooper Quintet): **Musicale De Jour** ((Bob Brookmeyer Quintet): **Five Minutes More** (Chico Hamilton Trio): **Over The Rainbow** (Bud Shank Quartet): **Stranger In Paradise** (Mastersounds).
(Vogue 12 in. LP stereo SEA5008, mono LAE12127—27s. 6d. plus 8s. 11½d. P.T.)

† NOTE: On the stereo version *Extra Mild* is replaced by *Music To Dance To*.

The fourth in the Jazz West Coast series of LPs, this volume is similar in conception to the previous releases, viz., a comprehensive survey of jazz in California. (On a note of pure pedantry, *Jersey Bounce* and *Musicale De Jour* were actually recorded in New York, not Los Angeles.) In fact, five of these tracks—*Till We Meet Again, A Romantic Guy, I, Musicale De Jour, Five Minutes More* and *Stranger In Paradise*—are reissues from earlier Vogue albums, while *Jersey Bounce*, by the Mulligan Quartet, is taken from a forthcoming LP, entitled "Reunion". Of the remaining tracks, *Popo*, a Shorty Rogers arrangement, is the best, with excellent solos from Art Pepper, Russ Freeman and Bill Holman. *Extra Mild* has some good playing by Chet Baker and tenor saxist Phil Urso; Bud Shank's *Over The Rainbow*, in which he plays tenor instead of alto, reflects the influence of Zoot Sims, while Bill Perkins acknowledges his debt to the late Lester Young in *Ain't Got A Dime To My Name*. On balance the good (*Popo*, in particular) outweighs the mediocre (and only *Stranger In Paradise* really qualifies for that category), and the LP can be recommended to collectors of contemporary small-band jazz.

A.M.

The rhythm sections burst through with remarkable clarity and precision in the stereo version, particularly in *A Romantic Guy, I* and *Five Minutes More*. On the other hand the cymbals do tend to overwhelm the piano solo on the Mastersounds track more completely than in the mono recording. There is pleasing separation of the two altos (even though they don't actually go in for chase choruses) in *Till We Meet Again*. But the big difference between the two LPs is that on the stereo version *Extra Mild* is replaced by *Music To Dance To*, a slightly faster performance, by exactly the same group. Phil Urso's tenor gets a bit wispy but on the whole there is little to choose between the two tracks.

C.F.

Lee Konitz with the Gerry Mulligan Quartet

I Can't Believe That You're In Love With Me: Broadway: Almost Like Being In Love: Sextet: Lady Be Good/Too Marvellous For Words: Lover Man: I'll Remember April: These Foolish Things: All The Things You Are.
(Vogue 12 in. LP LAE12181—27s. 6d. plus 8s. 11½d. P.T.)

Although eight of these ten tracks have been issued here before (on two ten-inch Vogue LPs), there is no reason at all why the ardent Lee Konitz enthusiast should not add this LP to his collection. Quite apart from the fact that skilful remastering has given greater depth and clarity to the reissues, *I'll Remember April* and *All The Things You Are*, are completely new tracks; the latter, as it happens, is a particularly memorable performance. All ten titles were made at two sessions in January, 1953, when Konitz happened to be in Los Angeles with the Kenton band. His addition to the Mulligan quartet, at that time a new group, was one of those fortuitous happenings which so often result in unexpected pleasure. Finding himself in the company of two musicians also capable of creating inspired counterpoint resulted in some superlative moments which would have been impossible to re-create at a later date. Apart from the involved three-part work of *I Can't Believe* and *Lady Be Good*, the tracks featuring Lee's alto—*Too Marvellous, Lover Man, All The Things You Are*, etc.—contain the very essence of the modern jazz ballad style. Speaking personally, I would not want to be without this record.

A.M.

Gene Krupa and his Orchestra

"Plays Gerry Mulligan Arrangements"

Bird House: Margie: Mulligan Stew: Begin The Beguine: Sugar: The Way Of All Flesh/Disc Jockey Jump: Birds Of A Feather: Sometimes I'm Happy: How High The Moon: If You Were The Only Girl: Yardbird Suite.
(H.M.V. 12 in. LP CLP1281—25s. 9d. plus 8s. 4½d. P.T.)

This record should have been titled "Krupa Plays Gerry Mulligan's *Old* Arrangements", for none of the scores here is less than a dozen years old. Krupa's band was one of the first for which Mulligan worked as an arranger; in fact, *Disc Jockey Jump* and *How High The Moon* were first recorded by Gene's 1947 band and released in Britain on the Columbia label. At this stage Mulligan seemed to be under the influence of Charlie Parker, more so than at any subsequent period, yet his predilection for weaving together two or three lines in contrapuntal style was also in evidence. *If You Were The Only Girl* shows a distinct Gil Evans influence and may well have been written after Gerry came into contact with Claude Thornhill's arranger.

Krupa brushed the dust off Gerry's old scores last November and assembled an interesting band to record the dozen heard here. Unforgivably, the cautious sleeve notes give no hint of the personnel, an omission doubly unfortunate because some of the soloists are very good. The alto man is almost certainly Phil Woods and my guess is that the agile trombone solos are by Jimmy Cleveland. A good tenor soloist and at least two worthwhile trumpeters are to be heard (the latter pair might well be Doug Mettome and Nick Travis). The odd man out is Krupa, who continues to play right on top of the beat with the crisp snap of the pre-war Goodman band; unfortunately none of the other musicians is in sympathy with Gene's dated style and the record would have been at least half as good again if, say, Gus Johnson or Don Lamond had drummed in place of Krupa.

A.M.

"Monday Night At Birdland"

Walkin': All The Things You Are/Bags' Groove: There Will Never Be Another You.
(Columbia 12 in LP 33SX1160—25s 9d plus 8s 4½d P.T.)

At the junction of Broadway and 52nd Street stands Birdland, the famous New York jazz club, and there, on Monday nights, it is traditional for up-and-coming musicians to take the stand. On April 21st, 1958—the Monday night these recordings were made—the musicians comprised Lee Morgan (trumpet), Curtis Fuller (trombone), Hank Mobley and Billy Root (tenor saxes), Ray Bryant (piano), Tommy Bryant (bass) and Specs Wright (drums); not a very obscure group, perhaps, but still a decidedly youthful one. Unfortunately, although there is plenty of youthful enthusiasm to be found in these performances, there are several clubs in London where music just as good—and often much better—is being played. With only four themes spread over a whole 12-inch LP, there was a tendency for the soloists to take their time, with the result that much of this music is sprawling and formless. Things would have been different if a Rollins, a Monk or a Miles Davis had been on the stand, but none of these musicians are in that class. Even so, they scarcely live up to the reputations they have already won. Lee Morgan, for instance, plays in a surprisingly erratic fashion, while the two tenor men rarely rise above being technical. I found some of Curtis Fuller's solos quite enjoyable, even if he does repeat himself too much, and Ray Bryant performs well both in the section and in his solos. This particular Monday night at Birdland, however, seems to have passed uneventfully.

C.F.

Gerry Mulligan Quartet

"What Is There To Say?"

What Is There To Say?: Just In Time: News From Blueport: Festive Minor/As Catch Can: My Funny Valentine: Blueport: Utter Chaos.
(Philips 12 in. LP BBL7320—27s. plus 8s. 9½d. P.T.)

Anyone who thinks the Mulligan Quartet formula has grown stale should make a point of hearing this very good record. Partnering Gerry in the front-line is Art Farmer, the best trumpeter Mulligan has yet employed, and it is due largely to Farmer's playing that the music is so fresh and vivid. The Miles-Davis-like approach of Art Farmer provides the ideal foil for Mulligan's baritone sax, particularly as Farmer tends to phrase across the beat while Gerry invariably stays close to the rhythmic pulse. (Listen to the wonderful chase passage towards the end of *News From Blueport* for an example of this contrast.) *My Funny Valentine* and *Utter Chaos* have both been recorded by previous Mulligan Quartets, but these new versions are easily the most satisfactory of all. It seems true to say that although Gerry has maintained a very high standard over the years, it is Art Farmer who adds the vital spark to the group and gives it a fresh lease of life. Completing the quartet on these recordings (made during the winter of 1958/9) are Bill Clow and that meticulous drummer, Dave Bailey.

A.M.

★The Lighthouse All Stars Plus Ten

"Jazz Rolls Royce"

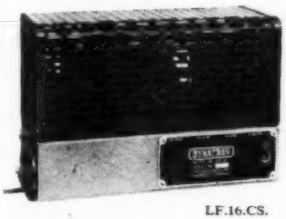
Strike Up The Band: Prelude To The Queen: The Clown's Dance/Coop Salutes The "Co-Op" Bruinville, My Bruinville: Mambo Del Quado.
(Colrich 12 in LP stereo XSD-5—27s. plus 8s. 9½d. P.T.)

These tracks were recorded during a jazz concert in the Josiah Royce Hall (hence the LPs title) at the University of California sometime in 1957. Bob Cooper wrote all the scores and is heavily featured on tenor sax and oboe. The remaining Lighthouse All-Stars consisted of Stu Williamson, Frank Rosolino, Victor Feldman (playing piano on most tracks), Howard Rumsey and Stan Levey. The additional musicians comprised four trumpet-players (including Pete Candoli and Al Porcino—not Procino, as the sleeve-note has it), four trom-

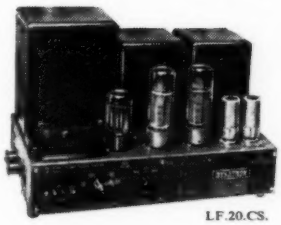


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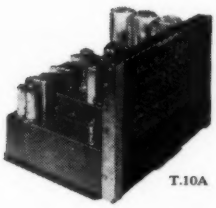


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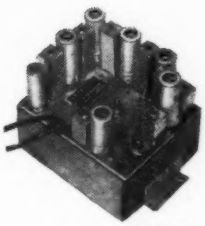


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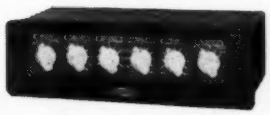
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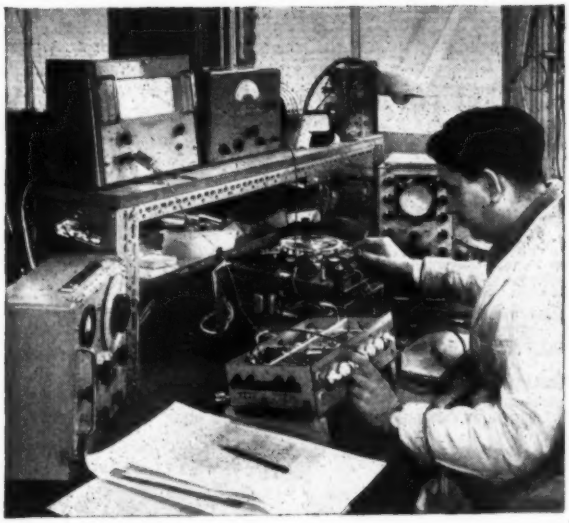
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bonists, and Larry Bunker and Red Callender on tympani-doubling-vibes and tuba respectively. The best moments come when the arrangements make use of the band's full strength; then, curiously enough, the effect is a little like the sound that comes out of the Johnny Dankworth orchestra. Perhaps this resemblance occurs because the Lighthouse All-Stars, just like the Dankworth "front-line", keeps its identity separate from the trumpet and trombone sections. The solo-playing, as with so much West Coast jazz, is competent rather than inspired. Vic Feldman produces a few quirky phrases and some probing melodic lines, but most of the other soloists—Lou Cooper and Frank Rosolino, for instance—rarely advance beyond glib efficiency. C.F.

Shelly Manne and his Men
"Peter Gunn"
Peter Gunn: The Floater: Sorta Blue: The Brothers Go To Mother's: Soft Sounds/Fallout: Slow And Easy: Brief And Breezy: Dreamsville: A Profound Gass.
(Contemporary 12 in. LP LAC12103—27s. 6d. plus 8s. 11½d. P.T.)

Peter Gunn is the central character in an American TV thriller series of the same name, and R.C.A. have already released an LP (RD-27123, reviewed in July) of Hank Mancini's score for the sound-track, featuring the jazz musicians who actually play it on the show. Now Vogue follows up with a less compromising small-band performance of ten of the dozen tunes which were on the R.C.A. record (the titles omitted are *Not From Dixie* and *Session At Pete's Pad*). The Manne Men comprise Shelly himself, Russ Freeman, Conte Candoli, Herb Geller, Monty Budwig and Vic Feldman, and the music they create is essentially less inhibited than the big band's versions. Although the entire LP was recorded at a marathon 13½-hour session, a remarkably high level of improvisation prevails, due, no doubt, to the stimulating rhythmic situations engineered by the leader. Candoli demonstrates his cutting tone to advantage, and Vic Feldman, on both vibes and marimba, indicates once again that he can play alongside the leading American jazzmen and live right up to their standards of excellence.
A.M.

Mark Murphy
"This Could Be The Start Of Something"
This Could Be The Start Of Something: Day In—Day Out: The Lady Is A Tramp: Mighty Like A Rose: Falling In Love With Love: Just In Time/Medley (That Old Black Magic: Cheek To Cheek: Jersey Bounce: Sweet Georgia Brown: Lucky In Love: Hit The Road To Dreamland: For Me and My Gal).
(Capitol 12 in. LP T1177—24s. 3d. plus 7s. 11d. P.T.)

There are times when Mark Murphy reminds me forcibly of both Frank Sinatra (*Day In—Day Out*) and Mel Tormé. He has an obvious feeling for jazz and is, equally obviously, a musician. Here he is backed by two different small bands under the direction of arranger Bill Holman in a series of good tunes. It is extremely doubtful if Murphy will ever make a hit with the public, although it is easy to understand why his style of singing appeals strongly to musicians. True, there are times when he is out of tune, but the quality of his voice, his jazz phrasing and genuinely "hip" pronunciation of certain words ("Zardi's", "toothbrush" and "daisies" in Steve Allen's *This Could Be The Start Of Something*, for example) mark him as a singer of promise in the sophisticated jazz style of today. Holman's accompaniments are apt, but although there are short solos from Pete and Conte Candoli, Jimmy Rowles, Richie Kamuca and Dick Kenny, the value of the jazz backing lies in the interpretation of the scores. If Tony Bennett had half of Murphy's feeling for our music, the Basie-Bennett collaborations reviewed above would have been more of a success.
A.M.

Mick Mulligan and his Band/The Saints Jazz Band
"The Saints Meet The Sinners"
Since My Best Gal Turned Me Down: 'Way Down Yonder In New Orleans: It's A Sin To Tell A Lie: Where Did You Stay Last Night?: Tin Roof Blues: Washington And Lee Swing/Clarinet Marmalade: Nobody Knows You When You're Down And Out (V): 'S Wonderful: What Did I Do To Be So Black And Blue: Make Me A Pallet On The Floor: As Long As I Live.
(Parlophone 12 in. LP PMC1103—25s. 9d. plus 8s. 4½d. P.T.)

More quite ordinary pseudo-Dixieland jazz, complete with twiddly clarinet, inadequate trombone, soggy rhythm, vulgar drum solos and tempos that are either much too fast or much too slow. The only bright spots are Mick Mulligan's trumpet-playing in *New Orleans* and the pleasant and sensitive guitar accompaniment behind George Melly in *Where Did You Stay Last Night?* There is evidence of some desire to get away from the usual hackneyed numbers, but no sign of anything really exciting or inspiring. And even the "Sinners" cannot corrupt the cardboard gentility of the "Saints". Particularly exasperating is the drum solo on *Clarinet Marmalade*, a performance which ought at least to stand comparison as a complete entity with the classic version by its composers, the Original Dixieland Jazz Band. Alas, no band has yet succeeded in getting within touching distance of that 40-year-old recording. O.K.

"The Music Of New Orleans"
Vol. 3—"Music of the Dance Halls"
Big Mamou (V): Road Of Sunshine: Anytime: Married Man Blues (V Billie Pierce): Careless Love (V Billie Pierce): Shake It and Break It/Nellie Gray: Blues: Gettysburg: Jimmy's Blues: Corinne, Corinna: In The Groove.
(Topic 12 in. LP 12T55—28s. 3d. plus 9s. 5d. P.T.)

This is one of a series of records made in New Orleans by Samuel B. Charters, an American musicologist whose zeal is remarkable and whose recordings are generally of an excellent technical quality. Charters also provides a useful outline of the conditions under which the recordings were made in the booklet which accompanies the LP, a booklet which describes the various dance-halls in New Orleans where the old-time musicians can still be heard. (It is worth noting, by the way, that the second volume in this series—featuring the Eureka Brass Band—has been issued on Melodisc MLP12-110, but this record is not yet to hand. It appears that Folkways, the American distributors of these records, lease them individually to Melodisc and Topic.)

Apart from the fact that the words creep into the lyric, I don't see why the last number on side 1 should be labelled *Shake It And Break It*; the tune is actually that of *Weary Blues*. And despite the fact that Billie Pierce, singing and playing the piano, accompanied on trumpet by her husband, Dee Dee Pierce, performs *Careless Love* on the first side, the *Blues* on the other side also turns out to be *Careless Love*. But these are minor points, especially when compared with the generally impossibly bad quality of the music.

In these days, when anything direct from New Orleans is regarded by some people as almost sacred, I suppose that remark may be taken as sacrilegious. Nevertheless I'm sticking to my opinion. I'm tired of all that is written and talked about the purity and high artistic value of New Orleans jazz. Jazz, they call it; often it is no more than the dying gasp of a peculiarly crude form of dance music, a music devoid of anything resembling artistry and lacking the naive charm that is found in the jug bands of Memphis and Louisville or the pioneer true-jazz bands of the classic era. On the band tracks, one musician alone seems worth listening to—the clarinettist, Albert Burbank. He reminds me of Willie Joseph of Louis Dumaine's Jazzola Eight, a fine little New Orleans band, even if it was a trifle crude. The remainder of the musicians, without exception, are so incompetent that their efforts will provide the cynical modernists with their most powerful weapon in years. O.K.

Joe Newman Quartet Featuring Shirley Scott
"Soft Swingin' Jazz"
Makin' Whoopee (V): Three Little Words: Scotty: There's A Small Hotel (V): I Let A Song Go Out Of My Heart (V): Moonglow/Organ Grinder's Swing: Rosetta: Too Marvellous For Words: The Farmer's Daughter (V): Save Your Love For Me.
(Coral 12 in. LP LVA9106—27s. plus 8s. 9½d. P.T.)

This is another of those records which must be dismissed as pleasant but not very durable. The "mood music" gimmick seems to be an obsession amongst American A and R men, and this LP is an example of musicians playing to orders. Actually Newman is the wrong kind of trumpeter to attempt these "after-hours" ballads, for his tone is small and thin. Shirley Scott provides adequate, sometimes interesting, support on organ and Joe varies the overall pattern with some Armstrong-like vocals. In the final reckoning, I suppose the test is whether the critic would actually buy this record? My answer is, No. A.M.

King Oliver's Jazz Band
Room Rent Blues: Dipper Mouth Blues/High Society: Sobbin' Blues.
(Philips 7 in. EP BBE12268—9s. 3d. plus 3s. P.T.)

Apart from one title, there's nothing new in the way of tunes here; the same old hackneyed numbers pop up again, all of them recorded quite enough already . . .

That's how I should probably have started this review had this EP been by one of the allegedly "traditional" units of the present day. As it is we are in the presence of the greatest Negro jazz band that ever appeared in public, one of the greatest jazz bands of all time, in fact, and so superb is the work exhibited here that criticism is, for once, silenced, and I can only marvel.

This is how *Dipper Mouth Blues* and *High Society* should sound. The recording techniques of 1923 may seem a bit primitive now, but who cares when the music is as good as this. Here is jazz at its zenith. Listen to the gorgeous duets between Joe Oliver and Louis Armstrong on *High Society*, the beauty of Johnny Dodds' clarinet on all four tracks, the rock-solid rhythm of the group throughout the EP. Listen hard, and learn what jazz is all about. O.K.

Pete Rugolo and his Orchestra
"Reeds In Hi-Fi"
Igor Beaver: If You Could See Me Now: Yardbird Suite: Impressionism: Walking Shoes: Theme For Alto/Our Waltz: Spring Is Here: Polytonal Blues: Collaboration: Interlude.
(Mercury 12 in. LP MMC14012—25s. 9d. plus 8s. 4½d. P.T.)

In his sleeve note, arranger Pete Rugolo points out that this is not intended as an out-and-out jazz album; he hints also that some of the writing was designed to showcase purely technical, high fidelity gramophone effects. To this end Pete used no less than ten saxophones (shades of George Evans' orchestra!), with all the saxophones doubling on woodwind instruments. Some of the effects are exceedingly clever and the competence of all concerned is praiseworthy. The full personnel is not listed, but individual credits go to Bud Shank, Dave Pell, Bob Cooper, Chuck Gentry, Barney Kessel and André Previn. The drummer is not named, but is unmistakably Shelly Manne. *Igor Beaver*, built up from a number of Stravinsky clichés, uses the opening *motif* first heard in Rugolo's earlier *Overtime*; *Our Waltz* fluctuates between 3/4 and 4/4 and I was impressed with the way Manne and Shank moved swiftly from the stilted waltz metre to a powerfully swinging section in common time. As with Rugolo's previous albums, the Kenton influence is strongly marked, particularly in the dismal

Impressionism and *Collaboration*, where the voicings are sombre and dirge-like. Although I have never considered Rugolo to be a *jazz* arranger at all, he is a craftsman of a very high order in his own particular field. A.M.

Muggsy Spanier's Ragtime Band

"The Great Sixteen"

Relaxin' At The Touro: Mandy, Make Up Your Mind: Bluin' The Blues: That Da Da Strain: I Wish I Could Shimmy Like My Sister Kate (V): At Sundown: Lonesome Road: Eccentric/At The Jass Band Ball: Dinah (V): Big Butter And Egg Man: Livery Stable Blues: Black And Blue: Riverboat Shuffle: Someday, Sweetheart: Dipper Mouth Blues.

(R.C.A. 12 in. LP RD27132—27s. plus 8s. 9½d. P.T.)

Nineteen years ago, when Britain faced imminent invasion and nightly attacks from the air, H.M.V. helped to raise the jazz standards by the monthly issue—with well-judged breaks, so we did not tire—of the above titles by Muggsy Spanier's Ragtimers. I well remember being deaf to the air-raid siren and to my family's entreaties to get into the cellar, just because I was listening to *Eccentric* one night during that eventful summer. Indeed, if I may carry this reminiscence further, I would say that Sir Winston Churchill and Muggsy Spanier, between them, made 1940 tolerable for me.

All that is a long, long time ago. But when I played this LP the music seemed as fresh and exhilarating as it had done in those far-off days. Like any great art, age can never stale it. Muggsy's fierce, often plunger-muted cornet still rides out forcefully, backed up by George Brunis, singing and shouting asides as well as playing homely but vigorous trombone, and assisted by the late Rod Cless on clarinet. Joe Bushkin, pianist on all but four tracks, plays in a manner that is a long way from the sleek cocktail-lounge music he features nowadays; the other pianist, George Zack, also hits some grand jazz out of his instrument. In fact this rhythm section had zest but was never crude in its attempts to swing—and I use that word in its best sense.

To a world weary of big-band riffs and machine-made blaring, these sixteen sides reaffirmed the ability of Dixieland jazz to return after years in exile. No jazz collection is complete without this classic disc, although everyone will undoubtedly have his own favourite tracks. My choices are *Black And Blue*, *Lonesome Road*, *Eccentric* and *Relaxin' At The Touro*, performances unequalled by any other recordings of the same numbers. O.K.

Harry Walton's Jazz Band

"Dreamboat"

Bourbon Street Parade: Dreamboat: Lullaby Of The Leaves: Some Of These Days: Stumbling: Down Home Rag/My Honey's Lovin' Arms: Lady, Be Good: Rockin' Chair: Easy Living: Squeeze Me: Farewell Blues.

(Saga 12 in. LP XID5041—10s. 2d. plus 5s. 10d. P.T.)

This is simply Condon-style jazz for the masses. It's fine to jig to, no doubt, but it's of little interest to the connoisseur and certainly it's a long, long way removed from the Spanier performances reviewed above, recordings which, consciously or not, probably inspired it. Maybe I shouldn't have played my review copies alphabetically. Following this procedure has certainly made this record seem thin gruel beside the meaty stuff on the R.C.A. Not that this British unit is at all a bad band, but in these days of expensive LPs—or even relatively cheap ones, such as Saga produces—I feel we are entitled to expect cream all the time.

O.K.

Sarah Vaughan

April In Paris/Jim.

(Mercury 7 in. EP YEP9507—9s. 3d. plus 3s. 0½d. P.T.)

Like most jazz-singers, Sarah Vaughan is inspired to produce her best work by the presence of really good musicians. So the fact that she was accompanied on both these titles by Clifford Brown, Herbie Mann, Paul Quinichette, Jimmy Jones, Joe Benjamin and Roy Haynes no doubt explains why she sings so well. Pensive, thoughtful solos from Clifford Brown, Paul Quinichette and Jimmy Jones help to make this an outstanding record. C.F.

IN BRIEF

Count Basie. *St. Louis Boogie: Money Is Honey* (V)/*Your Red Wagon (V): Robbin's Nest.* (R.C.A. 7 in. EP RCX1032—9s. plus 3s. 0½d. P.T.)

Count Basie. *Sloo Foot: Bag 'A Bones'/ A Little Tempo, Please: Pony Tail.* (Columbia 7 in. EP SEG7901—8s. plus 2s. 7½d. P.T.)

With the exception of *Your Red Wagon*, featuring a slightly pedestrian vocal by Jimmy Rushing, and *Robbin's Nest*, taken at a surprisingly slow pace and containing a luscious tenor solo by Paul Gonsalves, all these tracks come off fairly recent LPs. *St. Louis Boogie* and *Money Is Honey*, both first-class performances, were included in "The Count" (Camden CDN120), while the four well-mannered tracks on the Columbia EP formed part of "Basie Plays Hefti" (Columbia 33SX1135). C.F.

Earl Bostic. "Alto Magic". *Jer-On-Imo: C Jam Blues/Wee-Gee Board: Stairway To The Stars* (Parlophone 7 in. EP GEP8754—8s. plus 2s. 7½d. P.T.)

Bostic's popular style seems to have altered little since the best-selling *Flamingo* of a few years ago. *Stairway To The Stars* is cast in the same mould, except that an organ is now included in the personnel. The other three tracks are vastly inferior, however, and the rhythm section lays down a most unsteady beat on *C Jam Blues*. Earl claims composer credit for the monotonous *Wee-Gee*, although the "theme" consists of only two notes. No personnels are given on the sleeve, and I would like to know the identity of the Tiny Grimes-like guitarist; his solos provide the only jazz interest here. A.M.

Bing Crosby. "Swingin' with Bing" (No. 2). *They All Laughed: Mountain Greenery/Deed I Do: I've Got Five Dollars* (H.M.V 7 in. EP 7EG8475—8s. plus 2s. 7½d. P.T.)

Four lively tracks excerpted from an LP (H.M.V. CLP1088) issued a couple of years ago. The geniality and casualness of Bing's approach to the songs gets emphasized very nicely by the brassy accompaniments from Buddy Bregman's orchestra. The best of latter-day Crosby, in fact. C.F.

Diz Disley and his String Quintet. *Sweet Georgia Brown: Minor Swing/Viper's Dream: Oui* (Pye 7 in. EP NJE1069—9s. 3d. plus 3s. P.T.)

This group models itself upon the pre-war Quintet of the Hot Club of France, just as its leader, Diz Disley, produces an uncannily exact copy of Django Reinhardt's baroque style of guitar-playing. The choice of tunes, most of them associated with either Reinhardt or Stephane Grappelly, adds to the illusion. The only snag is that anyone familiar with the work of the French quintet cannot avoid drawing comparisons, and although Dick Powell's violin-playing comes somewhere near bowing-distance of Grappelly's, Diz Disley has set himself a much stiffer task. But within these limitations this is an agreeable and often lively record. C.F.

Billy Eckstine. "Imagination". *It Was So Beautiful: I Gotta Right To Sing The Blues: Love Is Just Around The Corner: A Ghost Of A Chance: A Faded Summer Love: What A Little Moonlight Can Do/Imagination: Lullaby Of The Leaves: I Cover The Waterfront: I Wished On The Moon: That's All.* (Mercury 12 in. LP MMB12002—25s. 9d. plus 8s. 4½d. P.T.)

There are far fewer slurs and much less exaggerated phrasing in Billy Eckstein's singing on this LP. In fact it's probably one of the best records he has made. The performances are a nice mixture of the sensitive and the swinging. Some good musicians played on the date, among them Gerald Wiggins, Red Callender, Don Fagerquist, Larry Bunker, Bud Shank and Pete Candoli. C.F.

Frances Faye Sings Folk Songs. *Frankie and Johnny: Greensleeves: Ship To My Lou: Lonesome Road: Medley (Nobody Knows The Trouble I've Seen: Deep River: Goin' Home): Johnny Has Gone For A Soldier/St. James Infirmary: Go 'Way From My Window: The Three Ravens: Clementine: Medley (Oif'n Pripitchik: Too-ra-loo-ra-loo-ral: Come Back To Sorrento): John Henry.* (Parlophone 12 in LP PMC1089—25s. 9d. plus 8s. 4½d. P.T.)

"Relaxin' With Frances Faye". *Just You, Just Me: You're My Thrill: Way Down Yonder In New Orleans/Don't Blame Me: Darktown Strutter's Ball.* (Parlophone 7 in. EP GEP8748—8s. plus 2s. 7½d. P.T.)

Connoisseurs of the outlandish, those people who, like me, dream about hearing such improbable LPs as "Thelonious Monk Plays Ivor Novello", "The Big Ben Banjo Band Salutes Frederick Delius" or "Noël Coward Reads Dylan Thomas", these are the suckers who will rush to hear Frances Faye singing folk songs. Miss Faye, as the EP sleeve-note shrewdly points out, sounds rather like a hoarser version of Mae West, her accent as broad as the Brooklyn bridge. She sings *Greensleeves* and *The Three Ravens* as if she were keening for Albert Anastasia. The EP is better, provided Miss Faye's headlong approach finds you *simpatico*. A few jazz solos can be discovered, notably by Alan Eager on tenor sax; on *Darktown Strutter's Ball*, however, lurks some of the worst Dixieland playing I've heard since the early days of British revivalism. C.F.

Max Geldray. "Goon With The Wind". *Once In Love With Amy: Crazy Rhythm: It's Only A Paper Moon/Our Love Is Here To Stay: Cherie: Duke's Joke* (Parlophone 7 in. EP GEP8764—8s. plus 2s. 7½d. P.T.)

Max Geldray is the only harmonica player who sustains my interest and this EP contains the type of musical interludes which will be familiar to addicts of the Goon Show. That Max has a feeling for jazz is self-evident (I once heard him quoting from Parker's *Relaxin' At Camarillo* on a broadcast version of *Crazy Rhythm*!) and the quality of his playing transcends any aversion I may have for the mouth-organ. Wally Stott's studio band provides the clean-cut backings on this enjoyable EP, which contains, amongst other things, a sympathetic reading of Alan Clare's *Duke's Joke*. A.M.

Terry Lightfoot's New Orleans Jazzmen. "More Trad". *The Onions: Ol' Man Mose/Coney Island Washboard* (V): *The Whistler And His Dog.* (Columbia 7 in. EP SEG7917—8s. plus 2s. 7½d. P.T.).

The high spirits and the choice of material are both praiseworthy, although I still don't think Arthur Pryor's *Whistler And His Dog* makes such a wonderful jazz number. Mr. Lightfoot is not an exceptional singer, but it's quite good fun to have the lyrics to *Coney Island Washboard*, an admirable number for a band of this type. O.K.

Jeremy Lubbock. "Just For The Fun Of It". *Route 66: Just For The Fun Of It: Witchcraft/Ev'rything I've Got Belongs to You: Makin' Whoopee: They All Laughed.* (Parlophone 7 in. GEP8745—8s. plus 2s. 7½d. P.T.).

Jeremy Lubbock seems to have won ecstatic praise from quite a few disc-jockeys and musical journalists; some of these paeans are printed on the sleeve. And I suppose he does sing pleasantly enough, while his piano playing (oddly like Carl Perkins' at times) could almost be taken seriously. But Lubbock lives up a little too faithfully to his reputation as the debutantes' Sinatra, for when so many of Frankie's tricks are used an unbiassed listener can't avoid making the obvious comparison. And Lubbock's pitching in *Ev'rything I've Got Belongs To You* sounds hopeful rather than assured. C.F.

Jack Marshall Sextet. "18th Century Jazz". *Have You Met Miss Jones?: I Didn't Know What Time It Was: Star Eyes: It Might As Well Be Spring: I've Told Every Little Star: Jeepers Creepers/My Heart Belongs To Daddy: S'posin' Like Someone In Love: Isn't It Romantic?: Invitation: Sweet Georgia Brown.* (Capitol 12 in. LP T1108—24s. 3d. plus 7s. 11d. P.T.).

Having accepted the intentional gimmick (the sextet comprises guitar doubling lute, flute doubling recorder, 'cello, harpsichord, bass and drums), this first LP by guitarist Jack Marshall becomes a most enjoyable experience. Red Mitchell and Shelly Manne take care of the rhythm, and Milt Raskin plays the harpsichord so well that it's a pity Erroll Garner didn't approach him before recording the harpsichord pieces on his "Paris Impressions" LP. The "18th century" style amounts to very little, except that it proves the truth of the jazz axiom, "T'ain't what you do, it's the way that you do it". In spite of the unusual instrumentation, this is pleasant, swinging jazz. A.M.

The Polka Dots. "Singin' And Swingin' ". *Cherokee: Bal Musette (Jordu)/You Hit The Spot: I Didn't Know What Time It Was.* (Columbia 7 in. EP SEG7894—8s. plus 2s. 7½d. P.T.).

Easily the most sophisticated British vocal group, the Polka Dots are all male and nearly all ex-musicians. The general effect they get is very close to the style of the Hi-Lo's. All four of these tracks are good, even if the recording sounds surprisingly dodgy here and there. But the EP would still be worth hearing if only for the sake of the accompanying group, especially the baritone sax playing of "Redvers Reedworker", a musician whom no jazz *aficionado* with an eye for alliteration should take more than five seconds to identify. C.F.

River Boat Five. "From Natchez to Mobile". *The World Is Waiting For The Sunrise: Yellow Dog Blues: St. Louis Blues: Sing, Sing, Sing/Dardanella: Colonel Bogey: Lazy River: Caravan.* (Mercury 12 in. LP MMC14004—25s. 9d. plus 8s. 4½d. P.T.).

Lazy River meanders along as though it will never stop, and if I have to listen to yet another bashed-out version of *The World Is Waiting For The Sunrise* I'll do something drastic, like playing a Modern Jazz Quartet record. And I've yet to hear a better jazz version of *Colonel Bogey* than Wilbur de Paris's, although for that you must wait until London get round to issuing it. *Dardanella* has a pleasant clarinet solo by Ed Reed; the rest of the tracks, however, are just typical, pseudo-Dixieland performances. O.K.

Keely Smith. "Swingin' Pretty". *It's Magic: It's Been A Long, Long Time: Stormy Weather: Indian Love Call: The Nearness Of You: What Is This Thing Called Love?/The Man I Love: You're Driving Me Crazy: Stardust: There Will Never Be Another You: Someone To Watch Over Me: What Can I Say Dear After I Say I'm Sorry?* (Capitol 12 in. LP T1145—24s. 3d. plus 7s. 11d. P.T.).

Keely Smith's only gimmick is that she can sing, a fact which she proves on each of these tunes, backed up by the Nelson Riddle orchestra. At a time when we are plagued by gimmicked-up pretentiousness in the vocal world, I welcome Miss Smith with wide-open arms. "Swingin' Pretty" is highly recommended. A.M.

Lew Stone and his Band. *Music, Maestro, Please* (V): *St. Louis Blues/Dark Clouds* (V): *Serenade For A Wealthy Widow.* (Decca 7 in. EP DFE6574—8s. 3d. plus 2s. 8½d. P.T.)

Nostalgia may be clouding my judgment a little, but I do find this a charming record. Lew Stone's orchestra was head-and-shoulders above any other British band of the mid-1930s, and it played quite a surprising amount of jazz. The Ellingtonish scoring in *Dark Clouds* and the spirited performance of Reginald Foresythe's *Serenade For A Wealthy Widow* still sound particularly good. Al Bowlly sings on two of the tracks and the soloists include Joe Crossman, Don Barrigo and Lew Davis. A contemporary review of *St. Louis Blues* listed the trumpet solo as being by Tommy McQuater, but to my ears the musician sounds like Nat Gonella. The weakest part of this band was its rhythm section, yet even there the bass-player, Tiny Winters, although outnumbered three to one, was putting up a good fight. C.F.

Mel Torme. "At The Crescendo." *It's Only A Paper Moon: What Is This Thing Called Love: One For My Baby: Love Is Just A Bug: A Nightingale Sang In Berkeley Square/Autumn Leaves: Just One Of Those Things: The Boy Next Door: Lover Come Back To Me: Looking At You: The Tender Trap: I'm Beginning To See The Light.* (Parlophone 12 in. LP PMC1006—25s. 9d. plus 8s. 4½d. P.T.).

Mel Tormé is the epitome of a musician's singer, his cool, curiously toneless voice moving through a song with the insouciance of a jazz soloist. Not surprisingly, he sounds at his best in the company of jazz musicians, and on these tracks—all recorded at the Crescendo—he is backed up by Marty Paich (playing accordion as well as piano), Don Fagerquist, Larry Bunker, Max Bennett and Mel Lewis. Apart from singing *Autumn Leaves* in French (it took me straight back to Duke Ellington's visit a year ago) and including Specs Powell's tune, *Love Is Just A Bug*, Tormé turns in a set of pretty straightforward but very tasteful performances. C.F.

Sarah Vaughan and Billy Eckstine. *A Room With A View: I Can't Get Started/No Orchids For My Lady: What A Difference A Day Made.* (M.G.M. 7 in. EP690—8s. plus 2s. 7½d. P.T.)

Eckstine sings on the first and third tracks, Sarah on the other two. All the performances are very commercial in character, especially Eckstine's, with rather winsome accompaniments. *A Room With A View*, incidentally, turns out to be quite a different song to Noël Coward's 1920s ditty. C.F.

Sarah Vaughan. "Vaughan And Violins". *Gone With The Wind: Day By Day: Please Be Kind: Live For Love: I'll Close My Eyes/Misty: The Midnight Sun Will Never Set: That's All: I'm Lost: Love Me: The Thrill Is Gone.* (Mercury 12 in. LP MMC14011—25s. 9d. plus 8s. 4½d. P.T.).

Although all the arrangements were written by Quincy Jones, and although Zoot Sims contributes some shapely tenor saxophone solos, this LP, made in Paris during last year, is one of Sarah Vaughan's less ambitious records. She nearly always sings well, of course, and her performance here is fairly distinguished, but the context of a massive string section lulled her into sounding a little too passive. C.F.

TECHNICAL REPORTS

Reflectograph Stereacorder, Model 570. Price 149 gns. Multimusic Ltd., Maylands Avenue, Hemel Hempstead, Herts.

Maker's Specification.

Tape Deck:

Motors: Three special Garrard.

Tape Speed: Variable between 8 and 3¾ i.p.s.

Speed Control: By rotating knob which exposes a scale.

Stroboscope: Precise indication of 7½ i.p.s. and 3¾ i.p.s. by a neon-lit stroboscope mounted on capstan and visible through tape slot.

Spool Size: Up to 8½ in.

Wow and Flutter: At 7½ i.p.s. less than 0·2%.

Starting Time/Stopping Time: Less than 1 sec.

Tape Loading: Into straight slot.

Erase and Bias Frequency: Approx. 62 kc/s.

Magnetic Heads: Ferrite Core Full-track Switchable Erase.
Stacked-in-line Record (medium impedance).
Stacked-in-line Playback (high impedance).

Fast Speed Lever: Arranged so as to permit "inching" with off position of lever between Forward and Reverse. Rewind time less than 60 seconds for 1,200 ft. on 7 in. reel.

Push Buttons: Off, Playback, Record, the latter being covered by safety latch.

Position Indicator: Clock type.

Tape Splicer: Bib pattern.

Amplifier Units:

Similar for each channel R. and L.
Cross Talk —45 db below record level at 1 kc/s.
Separate Record and Playback amplifiers with provision to compare recorded signal with incoming signal.

Controls: Tape/input switch. Record gain with safety bias switch. Playback gain. Meter zero. All on front panel. Bias off/on switch at rear.

Record Level: Peak level meter.

Input Sensitivity (Record): For peak level—input impedances at least 10,000 ohms. Mic.: better than 1mV. Radio or pickup: 250 mV (low output pickup may be fed to Mic.).

Frequency Response:
Playback amplifier at 7½ i.p.s.
To C.C.I.R. specification or N.A.R.T.B. to special order.
± 2 db 50 c/s—10 kc/s.
± 3 db 40 c/s—12 kc/s.
Record amplifier at 7½ i.p.s.
± 2 db 50 c/s—10 kc/s.



Signal/Noise: Better than —45 db unweighted, including hum.

Output Sockets: External Speaker (15 ohms), High Impedance.

Output Voltage (Playback): High impedance socket—150 mV. Extension speaker socket—3 watts across 15 ohms.

Amplifier Construction: Each Record and Playback channel in separate "brick", valves facing inwards and all controls on front.

Valves: (Record) 1—ECC83; ½ ECC83; 6AM5; ECC82. (Playback) 1—EF86; ECC83; ½ ECC83; EL84. (Rectifier) EZ80.

Monitor Loudspeakers: Two lid baffles, each fitted with 15 ohm, high flux, low field 6½ in. Goodmans speaker, each with 10 ft. extension lead and jack plug with recess for lead and clips for plug.

Dimensions: 27½ in. long, 14½ in. deep, 8 in. high, with extra 3 in. height for double lid.

Weight: Approx. 56 lbs.

I have reviewed two earlier models of the Reflectograph Tape Recorder, one (known as the RR102 and now discontinued) in September 1957 and the other (known as Model 500 which superseded the RR102) in September 1958.

I gave them both full marks for quality of performance, for facility of operation and for constructional features, and ventured the opinion that each in its turn would take a foremost place amongst domestic tape recorders of the world.

That is still my verdict on Model 500 and it will also be my conclusion about the stereo Model 570 which I have now had in my home for nearly two months.

Incidentally, it would be well to put on record that the actual 500 instrument that I tested was later transferred to a research hospital where, I understand, it has given every satisfaction in the recording and reproducing of sounds such as heart beats, breathing noises, and so on, where meticulous accuracy is at a premium. I could not give better testimony to a recorder than that!

The 570 Stereacorder has all the excellent qualities of its single brother, but in addition has acquired or been gifted with some others of its own.

There are separate playback and record amplifiers of high quality for each channel and each record amplifier shares a push-pull bias oscillator of exceptionally smooth and pure quality, whilst each (single-ended) output stage has a high-quality output transformer whose performance is enhanced by a reasonable amount of negative feedback. For the best performance the output can be taken off at high impedance before this output stage; it makes a little difference (as can be deduced from the figures I give below), but I really was surprised how little that difference was.

Each record amplifier has a peak level meter (which I personally prefer to the magic-eye type), and each channel has a "break-in" switch so that the incoming and recorded signals on each channel can be instantly compared.

Though the provision of separate record and playback amplifiers may be regarded by some as a luxury, it certainly gives one a feeling of confidence, and the fact that it is standard practice in professional machines seems sufficient testimony as to its value.

Again, the lever control of fast wind and re-wind with its facility for "inching", and its protection of the tape by braking, has always seemed to me a valuable feature. With the advent of tape in tape its value is enhanced, for the speed can be controlled so as to ensure good tape stacking. Similarly, I have every respect for the Record/Playback lever, the design of which ensures an instantaneous take-up of the drive at full speed without strain on the mechanism.

All these features, as well as the variable speed control, are common to the mono (500) and stereo (570) Reflectographs, and I do not know of any other domestic tape recorder that possesses them all.

Obviously, special problems arise when some of them have to be accurately duplicated as in the stereo model. Everyone who has studied the design of a twin recording head, stacked in line, will know that it cannot be other than an expensive instrument to make, if quality is to be maintained, and when recording is to take place on two tracks simultaneously the tape transport mechanism needs to be specially accurate.

Again, though the design of a playback amplifier within specified limits of tolerance throughout the scale is not particularly difficult nowadays, those limits may be doubled when two such amplifiers are compared. The problem here is usually in the output transformer. No such problem presents itself in the record amplifier, but there are added difficulties in the variations of valve performance, particularly in the bias oscillator. To make identical twins is a much more delicate process than just making two brothers!

The extent of the problems presented by these difficulties is not usually appreciated. They were solved, of course, in professional machines used by recording companies, but at great expense. The Reflectograph 570 is the only relatively inexpensive domestic or semi-professional stereo recorder and reproducer that has solved them so far in a complete and compact instrument. It would have been much easier to have had a stereo record/replay instrument without output stages and monitoring loudspeakers; just as it would have been much easier and cheaper to have contented oneself with an instrument for stereo playback, but with mono record and playback.

That the 570 is successful I have no doubt at all; and all those who heard the demonstration at the Radio Show of tapes made on it non-professionally from the B.B.C. experimental broadcasts will be equally convinced. To give such a demonstration to all and sundry was an act of great courage. But the courage was amply justified by the impressive quality produced in the demonstration. There was no better from tape or disc in the whole Show.

I now have by me the original recordings from which the demonstration tape was copied and can testify fully to their excellent quality, quite up to the best professional pre-recorded tape standard in fact. They were made some 30-40 miles from the London transmitters using a first-class FM Tuner for the FM channel and one of the recent Jason FM/TV switched tuners

for the TV channel. Previously, I am assured and can well believe it, when an ordinary TV set (suitably adapted) was used for the TV channel the quality of the recording had not been nearly so satisfactory. It was I who suggested to Jason some two or three years ago that they should bring out a TV sound tuner, so perhaps I can be excused a little grandfatherly satisfaction at the event.

Although I have a JTV/1 Tuner in my home now and have found it completely satisfactory, I have deferred a report because of the advent of JTV/2 which will have a higher sensitivity.

I make this digression here because at the moment the successful recording of B.B.C. experimental stereo broadcasts depends upon the possession of a good FM tuner and a good TV tuner, and it is nice to know that one such TV tuner is already available; there are many good FM tuners.

What else is there that one can record? Well, of course, one could copy existing stereo tapes or stereo discs. I am advised that legally that would be an infringement of copyright unless permission were given. But provided the copy were made, and used, only for private experimental purposes, it may be thought that the damage done by the infringement would be negligible and would be reasonably expiated by erasure when the experiment was finished. At any rate, that was my attitude of mind when I tested the 570 by copying a stereo disc on to tape just to get experience of handling a stereo recorder.

After a few trials I soon became familiar with the operation. I actually used a constant-note record to set the volume levels by reference to the readings on the two peak level meters, but the two channels were so nearly matched (as will be seen from the table of measurements given below) that I need not have done so. Still, when one has a fine instrument such as this, it is well (and indeed a great satisfaction) to take every care one can to see that as near perfect a balance as possible is secured.

To my joy I found that the first recording I made was first rate. Apart from a little hum (which I later traced to an obscure earth loop in the connections from my own amplifier) the tape reproduction was every bit as good as that from the disc.

I can now guarantee to repeat the performance without difficulty, provided the precautions recommended in the Instruction Manual are closely followed. I should perhaps stress, however, that I regard the provision of separate recording level and playback volume and tone controls as essential for this purpose. I would not like to depend on ganged controls.

After proving that I could make a successful recording like this, and only then, we proceeded to make some measurements. First of all we measured the output on each channel from a standard E.M.I. commercial C.C.I.R. test tape, T.B.T.1. Here are the figures we obtained with the playback volume control set near maximum, in which position the oscilloscope revealed that the amplifiers were on the point of overloading—the most stringent test that one could make.

c/s	40	60	110	200	500	1 k	2 k	4 k	6 k	8 k	10 k
L db	+1	+1	+1	+2	0	0	−1	−1	0	+1	−1
R db	−1	0	0	+1	+2	+3	+4	+5	+5	+4	+1

This showed that the right-hand playback amplifier required a little treble attenuation either in the tape equalisation circuit or in the treble control. However, we proceeded to record a range of frequency tones from a signal generator and then to measure the output from the tape on each channel. Again we took the most stringent conditions, i.e. with the input to the Mic. socket and the output from the external L.S. socket and with the replay volume controls set at near maximum. We knew quite well, of course, that we should probably get better figures by using the radio input and measuring from the high impedance output which would be my normal mode of operation. But our objective was to find the worst possible for this test, not the best. Here are the results.

c/s	40	60	110	200	500	1 k	2 k
L db ..	−1	0	+2·5	+3	0	0	0
R db ..	−1	+2	+4	+3	+2	+3	+3
c/s	4 k	6 k	8 k	10 k	12 k	14 k	
L db ..	+2	+2	+1	0	−2	−5	
R db ..	+5	+4	+3	+1	+1	−1	

These figures we regarded as excellent, but again we thought that we could obtain an improvement on the right channel by a slight adjustment of controls.

However, before proceeding to that we thought we would measure up another Model 570. So I borrowed one from a local dealer and repeated the test. The figures were as near as makes no matter.

So we proceeded to readjust the controls and repeat the measurements with C.C.I.R. tape T.B.T.1.

Here is what we came to after quite small adjustments, not more in fact than a few degrees on the controls.

c/s	40	60	110	200	500	1 k
L db ..	−2	−1	−·5	+·5	0	0
R db ..	−2·5	−1	0	+·5	+·5	0
c/s	2 k	4 k	6 k	8 k	10 k	
L db ..	0	0	0	+·5	+·5	
R db ..	−1	−1	−1	+1·5	+2·5	

These tests, together with my previous recording experience, are to me completely adequate testimony that in the Reflectograph 570 we have a stereo recorder and player which is virtually up to professional standard, and at a fraction of the professional price. P.W.

Ronette Stereo Cartridges 105 and 106. Price: £3 plus 19s. 6d. P.T., each. Trianon Electric Ltd., 95 Cobbold Road, London, N.W.10.

These two Rochelle salt crystal cartidges are of the turnover type, one side being fitted with a 2.5 mil sapphire to play 78 r.p.m. records and the other with a 0.75 mil for microgroove discs, whether mono or stereo. Diamonds can be had in place of the sapphire at extra cost.

The frequency response of each is claimed to be 30-12,000 c/s and when playing with a 1 MΩ load each is designed to follow the C.C.I.R. curve so that no special equalisation circuits are required in the amplifier. What the variation from a level response may be in such conditions is not stated. Since, however, the output from the type 106 is more than double that from 105 one would naturally expect the latter to have the more uniform response.

Here are the other technical data supplied by the manufacturers:

	105	106
Sensitivity at 1 kc/s ± 2 *db* ..	250	580 mv/cm/sec
Channel difference	Max 3 db	
Channel separation		
at 1 kc/s ..	16 db	15·5 db
at 4 kc/s ..	19 db	8·0 db
Compliance ..	1·9 × 10⁻⁶	0·9 × 10⁻⁶ cm/dyne
Effective stylus mass	5·0 milligrms	Not stated
Playing weight ..	3-6 grms	4-7 grms

Subject to the measurements given below the tests we made were consistent with these figures.

Compared with the best stereo cartridges the compliances are on the low side and the mass rather high. In such circumstances we do not think that a playing weight of less than 5 grms is advisable for the 105 or less than 7 grms for the 106.

In these conditions contact with the groove is effective, and the performance is well up to the best standards for high output cartridges.

Here are our measurements of the response of the two when used for stereo.

106

c/s	40	60	125	250	500	1 k	2 k	4 k	6 k	8 k	10 k
L db	−4	−4	−1	+1	+1	0	−1	+2·5	0	−4	−7
R db	−6	−6	−2	−1	0	0	−1	+2	0	−3	−7

105

c/s	40	60	125	250	500	1 k	2 k	4 k	6 k	8 k	10 k
L db	−6	−5	−3	−1	0	0	−1	0	+2	0	−5
R db	−6	−4	−2	0	0	0	0	−1	0	0	−4

The similarity of the response between the two channels in each case will be noted: an excellent feature.

The Cross Talk figures, too, are good. Our measurements for each cartridge and for each channel came close to those in the specification, viz.:

	105	106
1 kc/s	12-13 db	11-10 db
4 kc/s	14 db	9 db

The frequency measurements were those obtained by playing the cartridges with a 1 megohm load in each case. The smoothness of the response in each case indicates that by use of a more elaborate load a sensibly level response from 40 c/s to 10 kc/s should be possible. I have not had time to work one out and test it in practice. The sort of thing I have in mind is a load consisting of a series resistor of 1 meg shunted by a 100 p f capacity feeding into a shunt load of 1 megohm. P.W.

TECHNICAL TALK

By PERCY WILSON, M.A.

A Welcome

My first duty this month is to welcome an old friend to our pages. At the beginning of his report on the Frankfurt Exhibition, John Gilbert has related how he and I came to know each other many years ago, when he was emerging from the chrysalis stage of a wonder-boy pianist to that of a leading Consultant in Sound, Radio and Television, which he has become today. But he has not revealed how through all these years he has maintained his interest and his skill in music whilst still acquiring a profound knowledge of Electronics.

Three incidents remain in my memory which illustrate this. The first followed our departure from the Radio Industries Ball during the Radio Exhibition some years ago. After the Ball John and I, with our wives (or should it be the other way round?) had been entertained right royally by Dick Whiteley of W/B Stentorian and we left at 4 a.m. in my old Invicta car (Thank you for that, Mr. Reid Railton!) first for John's home at Surbiton and then on to ours at Wimbledon—with another driver, of course! Whilst John's wife, Marion, was making us a cup of tea to start the morning afresh, John sat down at the piano and played us Beethoven's *Moonlight* Sonata. Perhaps we were in a special mood for appreciation, but it has never sounded to me so enchanting (or so well played) as it did then.

The second occasion was when we had supper together after a demonstration in London and John told us how he was due to fly over to Italy the following morning with the under-water Television Camera, with which later the remains of the wrecked Comet was located off the island of Elba.

The third was when I.T.V. first started operations and he helped in some of the early broadcasts, including one amusing experience when at a rehearsal the camera operator looked down upon Sabrina.

Reflectograph

MODEL 570

THE ONLY

STEREOPHONIC

TAPE RECORDER

WITH

Absolute Pitch



Continuously variable speed control is a unique feature of the Reflectograph Recorder. In conjunction with the built-in stroboscope this enables both the recording and reproducing speeds to be set and maintained precisely at 7½ and 3¾ i.p.s. Absolute pitch is thus ensured—a fact that will be appreciated by professional recordists and musicians alike.
Only the Reflectograph Stereophonic Recorder offers so many features for the serious recordist:

- **Monophonic, stereophonic and two-channel recording and playback. The erase head can be switched off to allow superimposition on one track.**
- **3 heads and separate record and replay amplifiers permit instant comparison between recording and recorded signals to be made whilst recording.**
- **Lever controls provide fast forward and reverse winding as well as "inching" facilities for editing and instant stop and start.**
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- **Peak level recording meter. High and low level inputs.**
- **Two matched Goodman's loudspeakers for monitoring are built into the dividing lid.**
- **Stereo disc records can be reproduced from a pick-up through the high quality amplifiers.**

UNIQUE GUARANTEE

Your Reflectograph Recorder carries a one year free service guarantee which includes valves. Service is undertaken within 24 hours by trained engineers of the E.M.I. Company. For a small annual fee this fully comprehensive maintenance guarantee may be extended for up to 20 years.
Please write for 4 page fully illustrated leaflet.

BRIEF SPECIFICATION

TAPE SPEED: 3¾—8 i.p.s. continuously variable.

STROBOSCOPE: Neon lit stroboscope showing precise speeds of 7½ and 3¾ i.p.s.

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OVERALL RESPONSE: Strictly to C.C.I.R. specifications.

SIGNAL TO NOISE RATIO: Better than —45dB (unweighted, including hum).

WOW AND FLUTTER: Better than 0.2% R.M.S. As measured on GB Kalee Meter.

OUTPUT FROM PLAYBACK PRE-AMPLIFIER: 200mV R.M.S.

INPUTS TO RECORD AMPLIFIER (HIGH IMPEDANCE):
Microphone: 1mV.
Radio or pick-up: 50—200mV } for maximum record level.

AMPLIFIER: Two pairs of separate record and playback amplifiers, each with 3 watts undistorted output.

HEADS: Separately stacked (in line) stereo record and playback heads and a switched full tape-width erase head.

CROSS MODULATION: 45dB separation between each track.

MOTORS: 3 Garrard motors.

PRICE: 149 GNS.

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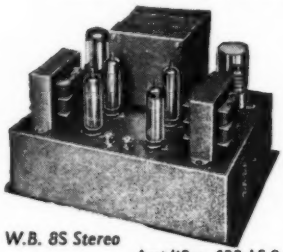
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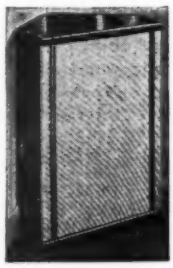
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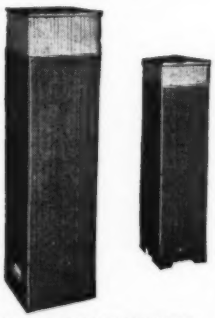
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By now, John's versatility is well known in the Industry. As Head of the Telecommunications Department of the Northern Polytechnic, as Technical Editor of the *Music Trades Review*, and as Electronics Consultant to a number of important firms, he gets to know of everything of importance. Through it all, moreover, he remains at heart and primarily a musician. Clearly his spiritual home must be THE GRAMOPHONE!

Gravesano 1954-1959

I have just returned from Switzerland where I attended the Fifth Anniversary Conference of Dr. Hermann Scherchen's musical and acoustic laboratory. There I met perhaps a hundred people from various parts of Europe who were interested in the rather recondite experiments that are carried on at Gravesano under Dr. Scherchen's direction. Most of them were musicians of what one might call an advanced school of thought; some were psychologists, like André Moles, of Paris; others were electronic and acoustic experts, like R. Vermeulen, of Eindhoven.

The laboratory itself is a wonderful affair, replete with modern electronic and acoustical equipment of every kind—amplifiers, pickups, recorders, loudspeakers in all stages of dress and undress. Wandering through the rooms with their liberal furnishing of Tannoy Autograph speakers here, Quad Electrostatics there, Magnetophons over the way, Neumann microphones and disc cutters, elaborate amplifiers and switchboards alongside delicate measuring instruments just made one's mouth water. In the main studio itself, which will easily seat 100 people as well as an orchestra, the end wall is almost covered with loudspeakers mounted in fibre-board enclosures of some kind, whilst the side walls have been acoustically treated with other fibre-board projections to control reverberations. I really felt at home, however, when I saw that the ceiling had been covered up with an elaborate array, in cellular form, built up from egg trays!

Then, other loudspeaker arrangements were disposed about the room, more particularly a structure in each of the four corners with which Mr. Vermeulen demonstrated *Ambiophony* which is an elaboration of stereo. Perhaps, however, the most interesting arrangement of all was a large wooden ball on which 32 loudspeaker units were mounted. This ball could be rotated about a vertical and simultaneously about a horizontal axis whilst the loudspeakers were in operation, thus giving the effect of a spherical radiator, whilst at the same time avoiding the creation of standing waves in the room. The acoustical effect is truly wonderful The only thing is that I cannot imagine that my wife would tolerate a monster of that calibre in our lounge, much less in her drawing room.

These loudspeaker units could be switched on singly or in groups from the Control Room and could operate either on the same or on independent channels; and the band of frequencies covered by each could be varied.

I was looking forward to hearing the effect of some of these changes, for I have long known that the Gravesano Electro-Acoustic Laboratory had produced some intriguing imitations and elaborations of what is commonly known as stereophony. The simplest of these, a passive filter device, has recently made its appearance in this country under the name of "The Stereophoner", though its effects are not the same as those of twin-channel stereophony in the usually accepted sense of the term. That simple form splits up the frequency spectrum into two overlapping bands, one being directed to the left-hand speaker and the other to the right. It is not the first time this has been done, of course. Indeed, I made some comments on the system in Sections 9-42, 9-43 and 14-3 of my *Gramophone Handbook* in 1956/7 and I hope to add to them in the Second Edition which is to be published soon. Nor is it the only possible way of trying to obtain more musical information from a monophonic signal. Others have been investigated at the Philips Laboratories in Eindhoven, and by Holt and others in America; some of these, including some of those proposed by Dr. Scherchen, have been phase-shifting and time-delay devices, as well as frequency discriminators.

Our more orthodox technicians and theorists look upon all such devices with suspicion, and some even with loathing. But surely, there is nothing inherently wrong about such attempts. The ear manages to sort out a composite wave form, such as the signal given by all natural sounding instruments as well as by all reproducing devices, into groups of notes, one of which may represent a violin, another a piano, and so on. How it does that is still something of a mystery. Why, for example, should it be an integrator of that kind rather than a harmonic analyser like an electronic instrument? (Incidentally, herein lies the fundamental fallacy of the so-called "loudness control" which is supposed to be based on the Fletcher-Munsen curves.) And if the ear can sort out groups of tones from a composite signal and hear those groups separately and distinctly, and at different loudness levels, why should it not be able to sort out the differential effects of phase and time and loudness and re-combine them into a sort of stereo?

Only persistent experimentation can answer a question of that sort. Twin-channel stereo happens to work—sometimes and in certain conditions. Multiple-channel stereo also happens to work, but the effect is not the same. Nor, I suggest, are the essential conditions necessarily the same in the home and in the concert hall with a multitude of people and quite different reverberation qualities. To me indeed, that was one of the interesting conclusions from Gilbert Briggs's Festival Hall experiments.

I hope that some of the fundamental issues involved will be brought out at the Stereo Convention to be held by the B.S.R.A. on October 31st. I particularly want to hear more about the research that Mr. Leakey of G.E.C. has been doing with Prof. Colin Cherry at London University during the past three years.

One description that should be dropped is the rather derogatory term Pseudo-Stereo. Quasi-Stereo would be better but both give to the word stereo a sort of fixed, "sent from the gods" connotation to which at present it has no right. All stereo is an illusion which no one (so far as I know) completely understands, and as yet there is no generally accepted definition which is exclusive to one system.

At the moment the crucial question to be asked of all systems—and this applies to complicated systems such as the EMI/Percival Multiplex as well as the simpler, passive network systems like Scherchen's Stereophoner—is, "What sort of illusion do they produce?" Most of those that I have heard give a kind of breadth and spaciousness, which most people find attractive. But not all give that internal definition, leading to richness of quality as well as added clarity, which a well-balanced twin-channel system produces and some, and particularly the frequency-splitting systems, have a tendency to divorce harmonics from fundamentals which leads to a curious effect particularly with human voices.

I was therefore much intrigued with the prospect of listening to the Gravesano experiments. Alas, I have to report that the demonstrations were (to me) either inconclusive or a wash-out; and I use that last word in its literal sense.

In the morning and afternoon the Conference took the form of lectures and demonstrations in the large studio. Most of the lectures were in German, which I do not know, and the demonstrations were of "advanced" musical experiments, like "musique concrète", which I understand still less. I still maintain that an ordinary mortal like myself cannot be expected to judge quality from the reproduction of queer noises, for there is, and can be, no standard of queerness. If one is listening to a battery of speakers spread across the wall at one end of a room, how is one to conclude that a queer noise which apparently came from the left was in its proper place, or indeed that it was the right sort of queer noise? And how is one to judge that a piece of apparatus which splits up the frequency spectrum into two or more bands and maybe shifts the phases as well, is producing an acceptable illusion of reality when the subject-matter of the reproduction is unfamiliar and even inchoate?

Fortunately, I thought, we are to have a live *v.* reproduced music performance in the evening and even though the music to be used for the illustrations was to be that of Hindemith and Schönberg (with which I am not too familiar) I should have a chance of recognising a few things.

The weather gods willed otherwise. They staged a tremendous thunderstorm at the appropriate time and since the performance had been arranged to take place on one of the terraced lawns above Dr. Scherchen's house, the whole thing was just washed out.

The things for which the day will be memorable to me were the talks with Dr. Scherchen himself, the paper on *Ambiophony* and on co-operation between musicians and technicians by Mr. Vermeulen, and the discussion I had with M. Moles on a number of psychological and scientific points.

What is *Ambiophony*? It is an attempt to reproduce the reverberation and time-delay conditions of a concert hall as well as features that are dealt with in twin-channel stereophony. In the demonstration we heard there were four groups of loudspeakers in operation, one at each corner of the studio, each reproducing its own version of the performance. I was much impressed with it as a performance, but certainly not convinced that it has any domestic application.

On the whole, then, the Conference, so far as I was concerned, just remained what one of the items described: Electromagnetische Klang-manifestationen. P.W.

Heathkit Transistor Portable UXR1—Addendum.

In the August issue we printed a report from my wife on the building and performance of this portable radio. She now asks that the following further comments should be added.

P.W.

Since my report on Heathkit UXR1 was printed I have received some new transistors from the Company which have a higher sensitivity than those at first supplied with my early model. These improve the performance considerably. The set has also been retuned, so that now it is equally sensitive over the whole medium wave band. This also has improved the performance, which is now as good as I have ever heard from a portable; and it has recently been tested with complete success as far away as Cornwall.

I can also add that my previous comment on the registration of the screw holes can now be ignored. On kits supplied at present the holes have been elongated so as to ensure a good fit. I am told also that the price of the kit has now been reduced to £15-18-6. E.M.W.

THE RADIO SHOW—1959

By OUR TECHNICAL EDITOR

Once again a heat-wave, more intense even than last year, settled down on Earls Court at the end of August. But whereas last year the effect was to upset the quality of sound reproduction in the Audio Hall, the only result this year seems to have been to reduce the attendance.

Why this should be I find it difficult to guess. For at this Show the principal attraction to the general public for many years has been the B.B.C. participation with "live" TV artists. But that was withdrawn last year and restored again this! Is there some sort of time delay in public reaction, or was it that the impact of stereo made last year's affair particularly attractive? I don't know.

What I do know is that this year the quality of the stereo in the demonstrations in the Audio Hall was of a much higher standard, and that the temperature and humidity content in that Hall (which was on the north balcony and not the south as last year) was much lower. In fact the Audio Hall was a very comfortable place in which to browse and meet one's friends.

The first demonstration room to which my footsteps turned was that of **Decca,** for I had heard that a prototype of a new Stereo Deccola was to be heard there: a single sideboard-type cabinet with a multiple speaker at each end, so disposed as to radiate each channel in a broad conical beam, and of course the Decca stereo *ffss* pickup.

The idea was to give a good stereo effect over a large room area, so that listeners would not have to sit perched, as it were, in a position of mental unbalance at a particular spot nicely calculated by reference to the positions of the two speakers.

Was the idea successful? Yes and no! By one of those infortuitous chances of exhibition allotments, the demonstration room was long and narrow and the Deccola had to be sited in the middle of one long wall, so that the people sitting in the middle were too close to the instrument—indeed only about 4 ft. away—whilst those at the far ends were at too great an angle.

That there was a good deal of dispersion, however, was evidenced by the fact that the quality sounded better at the ends of the room than in the middle. Apart from this, I was not quite happy about the quality at the bass end of the scale. But as I have said, this was an early prototype and I understand that both amplifier and loudspeaker enclosures are in process of modification. This, then, was an experiment in which all of us as listeners played the part of measuring instruments rather than a demonstration of a finished product. I think there is a lot to be said for this sort of technique, for human measuring instruments have the distinct advantage of being able to give reasons for the readings on their dials.



S.T.D. "Reproduction" Cabinet

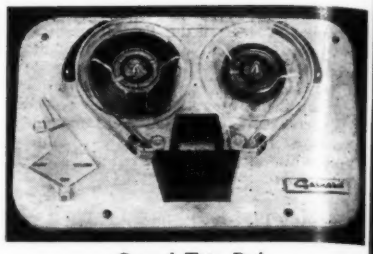
Another special attraction in the Audio Hall was the **S.T.D.** display of "the *Reproduction*—Fidelity in Furniture and Sound". There we saw superb examples of Queen Anne, Heppelwhite and Old Yorkshire styles of furniture adapted internally to take the most modern and comprehensive sound reproducing equipment—record player, radio and tape—with single channel recording and stereo playback facilities. The equipment, like the cabinet work, was of the highest quality being chosen from the new Emisonic/Orthotone range, and naturally, the loudspeakers (which as a rule were based on the **G.E.C.** metal cone unit), were housed in separate enclosures styled to match the cabinet. This was sound reproduction and housing at its most luxurious.

Mention of the **Emisonic/Orthotone** range reminds me of the new link (not in any way a "take-over", if I may use the popular Stock Exchange phrase) between the gigantic E.M.I. and the comparatively small and young firm S.T.D. (Scientific and Technical Developments). The latter have done the development work of a wide range of amplifiers, receivers, etc. not only for home use but for domestic and industrial purposes as well. The former have the sales and service organisation on a large scale that should give the products exceptional opportunities of establishing themselves both abroad and here at home.

It has often been said that it is not possible to unscramble an egg. But **E.A.R.** (Electric Audio Reproducers) now demonstrated that it is possible to reverse a "take-over"! A few years ago the directors of that company sold out their interest to Gas Purification Ltd., which is one of the financial groups that controls a number of firms in the British Electronic industry—including, in this instance, Grundig and Wolsey & Expert Gramophones. It was revealed to me at the Show that the former directors have now bought back their old interest, so that henceforth E.A.R. will be run once again as an independent concern. Whether the new models I saw on their stand are to be attributed to a new stimulus of enterprise created by this reversion I don't know. But the enterprise was certainly well in evidence.

Altogether, I spent five days at the Show and some of my colleagues spent two and some three. We are all agreed that though there was nothing spectacular, there were many signs of constructive development. The hectic rush to be in the picture, somehow, with stereo is over and manufacturers seem to be giving much more imaginative thought and attention to fundamental questions of design and workmanship. We saw some lovely examples of amplifier design and lay-out in simple, inexpensive units as well as in the more elaborate types. Some of them I hope to introduce more particularly to our readers' notice in full reviews during the coming months. Am I being insular and parochial in thinking that in these fields there is nothing the Americans or the Germans can do which we cannot do better in Britain, once we get the urge? Perhaps I am. But I cannot forget that, traditionally, a specification to us has always meant an achievement and not just an objective, and I hope it always will be so.

Another outstanding impression that the Show has left on us is the tremendous development of interest, at any rate amongst manufacturers, in tape recorders, whether cheap,



Garrard Tape Deck

middle-priced or expensive. The new **B.S.R.** and **Garrard** tape-decks, the latter with its concession to, or should I say proper appreciation of, feminine prejudice in its simplification of handling by means of a cassette form of operation, will surely promote a keener interest amongst the younger generation which will lead to a fuller realisation in more elaborate instruments later on. At the other side of the picture, the **Reflectograph** 570, the new **Brenell** stereo recorder, of which I saw a prototype, and the new **Simon** Stereo Add-on unit are equally significant examples of confidence in the future of tape. And there were numerous examples in the middle-price range as well. I hope this confidence will be justified by a generous reaction from the general public, for the tape recorder is well out of its nursery stage and has become an instrument of great power and fertility.

One must not forget, on the other hand, that the past few months have witnessed a new spurt in record buying. Perhaps the entry into the field of several new recording companies has been responsible. Keener competition can create new business as well as lead to some price reductions. If it were not for the murderous purchase tax . . . . Yet I am bound to recall that when I was on the Continent last month I tried to buy some Dutch and German stereo discs to bring back for comparison with our British and American products, only to find the prices completely prohibitive.

This digression was prompted by the pleasant half hour I spent in discussion and argument (my wife always says that I go in for too much argument on these occasions, but my experience is that both parties find it stimulating and refreshing) on the rather sumptuous stand of the new **Saga** Recording Company. As an old hand myself, I am all in favour of letting the younger generation have fuller scope to display their abilities and their enthusiasm, and it was good to find that the Saga executives were younger than one finds in the older firms: younger and yet knowledgeable as well as keen. What their impact will be remains to be seen.

This was in the main hall. Another important innovation down there came from **Pye.** We all know from the advertisements on I.T.V. of their efforts with the "Golden Guinea" records. Here at the Show was another example of a similar spirit in their introduction of "Do-It-Yourself in Hi-Fi". The Mozart amplifier with its printed circuit was, of course, an ideal basis for encouragement of home constructor technique and a great deal of interest was clearly taken by the public in this application. Only time will show how far it will be able to compete with the Heathkit development which has had such a spectacular success in U.S.A. and bids fair to make a similar impression on the British scene. A similar exhibition of public interest was a significant feature of the small **Daystrom (Heathkit)** stand where a most attractive range of instruments, technical as

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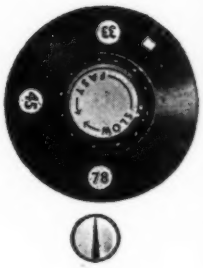
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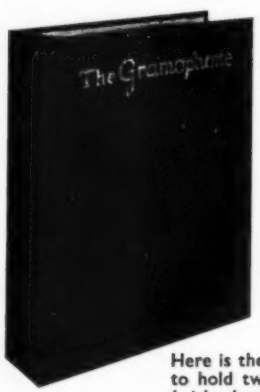
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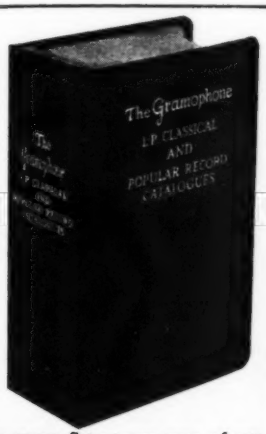
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well as domestic, built up from comprehensive kits, was on show.

Three other basic things about the Show remain to be noticed. One could, of course, go on to describe the exhibits on each stand but that would be otiose. All I am concerned with here is what I judge to have been significant features.

The first is that the introduction of the 110° tube has transformed nearly all TV sets. They are becoming slimmer and less formidable. Soon, no doubt, we shall have TV sets which can be hung from the picture rail. But sound is still the Cinderella of TV.

All that will depend on how much progress is made with transistors. I said in my preview article that there is now practically nothing that a valve can do that a transistor cannot do more simply and effectively. I was taken to task about that by one of the Mullard experts at the Show who indicated a few of the problems that remain. But I wasn't speaking without the book. The point was stressed to me by my son in July when he dropped in to see me at Oxford on his way from Harvard to Moscow where he was due to attend a Physics conference, and it was confirmed at the Radio Show itself by one of the designers of one of the leading firms in the industry who was himself engaged in the finishing stages of designing a new stereo amplifier, all transistorised, with a 10 watts per channel push-pull output.

The third significant feature was the sense of style which is now becoming apparent. A couple of years ago everyone seemed to be copying the German designs of a few years before—long after the Germans themselves had abandoned the black and gold look. Now there is a distinctly British style, individualistic and modern, yet balanced. Perhaps the Design Centre in the Haymarket is beginning to have an influence on the industrialists. Anyway, I applaud the new look whatever its cause. Curiously enough, one could see its influence even in the construction of the stands themselves.

So, although there was nothing spectacular about the Show, I should say that it was one of the most significant that I have attended in recent years. P.W.

THE GERMAN RADIO SHOW—1959

By JOHN GILBERT, F.R.S.A., Assoc. I.E.E., M. Brit. I.R.E., F.T.S.

Preamble: It is some thirty-five years ago when, as a young musician and physicist, I came across a copy of THE GRAMOPHONE, a journal that had a considerable influence on my musical appreciation. Concurrent with my musical interests—and particularly as a pianist—I had already spent several years endeavouring to improve the quality of sound reproduction both from the early acoustic gramophone and electrical reproducers. The reviewers of THE GRAMOPHONE guided me to the best recordings of piano works, and through imitating the interpretations of the great pianists of the day, many examinations at the Royal Academy of Music were successfully passed.

Gradually, however, my interests in reproduced music changed from a performer to an engineer and one of the highlights in the late twenties was the evening when Percy Wilson and H. V. Little came to my home and cemented a friendship that has continued to this day. Through the intervening thirty years there have been momentous developments in reproduced sound which both Percy Wilson and I have followed with unbounded interest. In 1934 I was fortunate in joining the lecturing staff of the Northern Polytechnic in London which gave me the opportunity of meeting practically everyone of importance in the fields of broadcasting, recording, television and reproduction. In 1935 a well-known trade journal, the *Music Trades Review*, asked me to accept the position of Technical Editor, which I have enjoyed to this day. This gave me the entrée to the many Press meetings held by the industrial organisations and the opportunity to visit exhibitions both in Gt. Britain, Europe and the U.S.A. Thus in many ways and on hundreds of occasions Percy Wilson and I have had the opportunity of meeting and writing about subject-matter of great common interest.

It was with great pleasure therefore that I accepted the invitation of the Editor of THE GRAMOPHONE to contribute a regular series of articles dealing with all aspects of sound reproduction. Each year there are a large number of exhibitions. some public, others private, where sound reproduction apparatus and its test gear plays a large part, and whenever it is possible either Percy Wilson or I will attend and bring you the highlights of the shows. During the month of August there was the German Exhibition at Frankfurt and the British Radio Show at Earls Court, London, both being of a national nature. Early in September there followed the third International Congress on Acoustics in Stuttgart which I will write about next month. Later in September was the Dutch Firato Exhibition in Amsterdam and the Paris Radio Show, which brings one back to England for the Harrogate Audio Fair.

The German Radio, Television and Gramophone Exhibition, to give it its full title, is held biannually at Frankfurt. The first of the post-war series was held at Düsseldorf in 1950, but the last two have been transferred to the larger exhibition grounds at Frankfurt-am-Main. In June, F. L. Devereaux, the Editor of the *Wireless World*, E. Spreadbury, the Technical Editor of the *Wireless Trader*, and I, were the guests of the exhibition organisers at Frankfurt. There we met our technical counterparts from Holland, Italy, Switzerland, France and Germany to discuss the forthcoming exhibition and hear the organiser's plans. It is interesting to note the different German approach to public exhibitions compared to our own. In Britain it is the specific industrial organisations that hire the exhibition hall from the owners and make all the arrangements for the displays, stands, etc. In Germany, however, the owners of the exhibition approach an industry and hold an exhibition on its behalf. Hence the exhibition authorities have a considerable financial interest in the success of the exhibition, whereas in Britain the financial success, or otherwise, is the responsibility of the industry. The exhibition ground at Frankfurt covers an enormous area compared to Earls Court and makes use of 11 halls. There were three television studios operated by the Hessischer Rundfunk, one of which was claimed to accommodate up to 15,000 visitors. Four exhibitors, Grundig, Philips, Siemens & Halske and Graetz each had a large hall of their own, and approximately one-sixth of the area of the main hall at Earls Court. One of the exhibitors told me that he had eighty technical representatives and overall two hundred sales staff in their hall, many of them speaking several languages.

The German radio industry has grown enormously since the War and has, in some ways, benefited very considerably from starting anew. With the complete loss of their pre-war broadcasting system, the United Nations insisted that any future German broadcasting system should be of such a design that its signals must be only radiated within Western Germany. Hence it became essential for the German engineers to embark on a system operating in the V.H.F. band, and they chose to use frequency modulation in the 88-100-Mc/s international band. In conjunction with the very alert German Post Office a large number of F.M. stations were started and by July this year there were over 15 million F.M. sets in use. Also Germany decided on technical grounds to use the European television standards of 625 lines, 50 frames interlaced, and by July 1959 there were already 2.74 million sets in use. The first television programme was radiated in November 1954, and now there is practically complete coverage of Western Germany. Making use of the common European standards gave the German manufacturers the opportunity to explore foreign markets, and this year they expect to manufacture 1.8 million TV sets, 3 million radio sets and export radio apparatus valued at over £35 million.

I do not propose to deal with German television apparatus in detail except to say that one is left with the overall impression that the majority of the sets use 21-in., 110-degree picture tubes, with all forms of automatic gain control, focusing, E.H.T. regulation and a host of complex circuits quite foreign to British receivers. Due to the considerable difference in standards between Britain and Germany it is most unlikely that one will ever see German TV receivers on the British market. One unusual receiver was noted using a 6-in. tube and designed for personal, portable use. The sound quality, partly due to F.M. and generally larger cabinets, is rather better than that obtained from British sets, whilst the picture quality is definitely better. This is most noticeable on the 21-in.-screen receivers, for one can sit at approximately the same distance from the set as one would sit with a British 17-in. set.

There is one field where I am confident that British engineers and designers stand shoulders above German industry, and that is high-quality sound reproduction. There is nothing comparable to the superb pre-amplifiers and power amplifiers such as Leak, Acoustical, Tannoy, Whiteley, and a host of others. In appearance the German counterparts are archaic, and comparable to the designs prevalent in Britain in the 1930s. Only one model shown

by Philips created any serious interest, and its outstanding feature was the use of straight-bar potentiometers in place of the more usual rotary types. These were mounted on a sloping panel and used to fade in or out multiple microphones, radio, gramophone or tape inputs. Whereas it is only possible to control two rotary potentiometers with two hands, it is quite practical to move two straight-line faders with each hand. The average German amplifier system is of a medium quality and there does not appear to be the same interest in building up one's own selection of equipment as exists in Britain or the U.S.A.

Similarly loudspeakers follow the same general pattern with three exceptions. Recent articles and correspondence in British technical journals have raised interest in composite laminated cone materials of great strength and very low mass. The Zellaton loudspeaker units made by Dr. E. Podszus & Sohn vividly demonstrated the advantages of such a form of construction and were probably the best loudspeakers heard at the Exhibition. They range in price from the 3.0 watt, 10,000 gauss 6-in. unit at £1.17.6 to the 12 watt, 12,000 gauss 10-in. units at £9.0.0 The latter is claimed to have a frequency response from 30-18,000 c/s and listening tests indicated that these figures are pretty accurate.

The second speaker was a full-range electrostatic type shown by Braun and claimed to cover a range from 45-18,000 c/s ± 3 db. Its handling capacity is stated as 15 watts and its design appeared to be similar to that designed by Acoustical*. It was difficult to appreciate its qualities, for as with all continental exhibitions, every exhibitor plays anything he wishes at full volume all the time. The third excellent unit was none other than a 12-in. Wharfedale unit mounted in a very modern bass reflex cabinet, and to the best of my knowledge this was the only British item of equipment on show.

Whilst for many years Germany could only use F.M. radio, recently the control was relaxed, and a small number of medium-wave transmitters have started operating. This has given a fillip to the German car radio receiver and some striking examples were seen. The Becker "Mexico" model makes use of transistors for the output stage, but has a remarkable tuning system. One can pre-set a knob that controls the overall sensitivity of the set calibrated in micro-volts. Any signal arriving at the aerial with a signal strength greater than the pre-set level will be heard. To tune the receiver one presses a bar which causes the tuning condenser to start at 200 metres and slowly traverse to 550 metres. Every station with a signal strength equal to or greater than the pre-set level causes the traversing mechanism to stop. If one does not like the programme a further touch of the bar, and the set automatically searches for the next programme. Car radio appears to be far more popular in Germany than here, for one of the larger manufacturers, Blaupunkt, showed a beautifully finished model that was the millionth of a series. Undoubtedly the most exciting exhibit from a technical point of view was the Schaub-Lorenz model T400 portable or car radio set using 9 transistors and 6 germanium diodes, and capable of receiving F.M. stations, short, medium and long wavebands. To design transistors to operate in the 100 Mc/s band is a remarkable achievement, and the compactness of the whole portable set reflects great credit on its designers. The set operates from five 1.5 V dry cells and has a maximum power output of 1.3 watts. Price in Germany, DM348, which is just under £30.

Another remarkable development of the German radio industry is the wide range of tape recorders available. It must be remembered that it was during the last war that the German engineers designed and made fairly large quantities of magnetic tape machines. These were used for a variety of recording purposes and by the cessation of hostilities excellent results were available compared with the British and U.S.A. disc and wire recorders.

In spite of the fact that the Armour Research Foundation in the U.S.A. acquired the detailed manufacturing knowledge as one of the spoils of war, and subsequently licensed various manufacturers to make equipment under their patents, the German engineers retained the "know-how" and very soon recommenced production. Today there are at least twelve major manufacturing organisations making tape recorders, and as different from Britain they all make their own tape decks. Some of these are already well known in the U.K., such as Grundig, Saba, Harting and Telefunken.

Probably the most desirable of these is the Magnetophon marketed both by A.E.G. and Telefunken and is designed for small studio purposes. At 7.5 ins./sec. the frequency response is substantially flat from 20 to 15,000 c/s with an overall distortion of less than 3% at a maximum voltage output of 1 volt across 600 ohms. The cost of the chassis complete with separate recording and reproducing amplifiers is DM1,390, which is approximately £115. One of the most interesting features of this machine is the fact that the recording and reproducing head unit can be plugged into the base-plate, and substituted by various combinations of twin- or four-track stereo heads, full-width or half-track heads, etc., thus making the machines quite universal in use.

Several of the makers have interesting microphone mixers using transistors and slider-type potentiometers including one made by Saba, and selling at DM148 (£12, approx.). Some excellent moving-coil microphones were seen made by Peiker and Beyer, both making side-by-side stereo versions. Unfortunately the manufacturer of the finest condenser microphones in Germany, namely Neumann, was not showing at the exhibition, although Teladi had a range of condenser microphones designed for use with good-quality public address gear.

There was a wide range of record players from battery-operated transistorised portables to very elaborate good-quality stereo reproducers. Exaggeration in published specifications seems (even) more prevalent in Germany than here, for one internationally known organisation claims in its literature that every model from the smallest to the largest has a response from 30-18,000 c/s! Even the best does not possess the delicacy of reproduction that one obtains from the best British apparatus, and there was no evidence of high-grade transcription units such as Garrard, Collaro or Connoisseur. With the exception of Elac, whose excellent pickups are known in Britain, the majority were of the crystal type. Some of the demonstrations—and in particular one by one of the best record manufacturers—were intolerable compared to British standards. The demonstrators appeared to be obsessed with setting the bass and treble controls at their maximum positions giving lifts in the order of 20 db. For stereo reproduction the majority of manufacturers preferred to use one large bass and middle frequency speaker and two middle and high-frequency units.

Summing up—and generalising—one was left with the impression that German television and sound radio equipment was on the whole better and far more elaborate than British equipment, but that in the field of high-quality sound reproduction the Germans have much to learn from the better British manufacturers.

**Acoustical Mfg. Co. have announced that it is made under licence from them. Ed.*

I WAS THERE—No. 6

By W. S. BARRELL

The First Stereo Experiments

It was during 1932 that the late Alan Blumlein brought to Abbey Road some new equipment he had developed, having as its object, and I quote from Patent No. 39, 325 of December 1931, "to provide a sound recording, reproducing and/or transmission system whereby there is conveyed to the listener a realistic impression that the intelligence is being communicated to him over two acoustic paths in the same manner as he experiences in listening to everyday acoustic intercourse and this object embraces also the idea of conveying to the listener a true directional impression . . .", in short, stereo. The reasoning and ideas expressed in this amazing document, while only now gaining wide currency, form the basis of all stereo recording today. I stress this point because sooner or later one of our foreign friends will undoubtedly claim to have invented stereo recording. In those days our only recording medium was the wax blank, so the two signals from the microphone system were fed to a complex cutter so arranged as to cut a single groove.

Several orchestral and other recordings were made under Blumlein's personal supervision, when the first thing to get us guessing was the "appearance" of the new cut. Experienced operators were very expert in "reading" a recorded wax by the shape of the wave and the appearance of the cut: but here was something quite new. One old hand described it as like a string of sausages—a very apt description.

These earliest records, being pressed in ordinary material of the era, suffered from excessive background noise, but even so the results were quite startling. Not only was one immediately aware of orchestral placement, but the feeling that the whole of the space between the two reproducing loudspeakers was filled with the orchestra was most impressive. It may seem odd that twenty-five years elapsed before we took up the subject again. Like many other things the principles could not be put into successful practice until the appropriate materials were available, and it has taken all this time to get them.

Wide Range Recording

Necessity is said to be the mother of invention, and this was certainly true in the development of wide range recording.

In the early part of World War II my company was approached by one of the Services to undertake a series of recordings from which records would be made for instructional purposes. I was detailed to discuss the project with the officers concerned, when it was immediately obvious that it would be necessary to record a frequency range in excess of that currently used in commercial work. I figured that the then existing high frequency cut-off of about 7,500 cycles per second would have to be extended to at least 12,000 cycles per second, an increase of nearly one octave.

Existing amplifiers covered the required frequency range and apart from the one to

operate the cutter, presented no problem. The cutter itself was a different story, but finally a satisfactory model was built which gave excellent service. About one hundred 12-inch sides were cut over a period of approximately six months. Having completed this work it seemed to me that the knowledge we had gained might be put to commercial recording. By this time we were fortunate to have Mr. W. H. Livy on the staff, with whom I discussed what I had in mind. With great ingenuity, and in a relatively short time, he produced a cutter having a high frequency response out to 14,000 cycles per second. (This was subsequently increased to 20,000 cycles per second.)

At this point it was necessary to enlist the help of my colleagues Dr. G. F. Dutton and Mr. W. E. Lord, since it was obvious that to get the best from these new recordings an improved pick-up and better record material were required. In due course both of these essentials were provided, and Dr. Dutton demonstrated the new recordings at The Institution of Electrical Engineers in 1944. A full report of this demonstration appeared in THE GRAMOPHONE for April, 1944, under the title of "The Shape of Things to Come". It is of interest to recall that the recording characteristic used for these recordings was very close to the one now used for LP records. We also used a finer thread which gave about eleven minutes playing time on a 12-inch disc running at 78 r.p.m. Sales resistance was, however, against the project because the new recordings could not be played on current reproducers, and we were thus obliged to revert to the standard recording characteristic. Nevertheless the wider recorded range gave a much better record, and we went ahead with several test sessions. The improvement was so marked that the new recordings were demonstrated to the Board, who gave instructions for the system to be used commercially. The first work to be undertaken was "The Planets", which we recorded in Bedford with Sir Adrian Boult and the B.B.C. Symphony Orchestra. We spent about a week on the recording, and the resulting discs were everywhere hailed as another milestone in the history of recording.

Contrary to popular belief, and indeed to the belief of many who should know better, the art of recording cannot be blue printed. If it could, recording would no longer be an art but merely a push-button operation, and every recording would be a masterpiece. So it was that soon after recording "The Planets" we returned to Bedford for further recording sessions. Although everything seemed to be the same the results were appalling and no records from these later sessions were never issued. Over the next few weeks the results were extremely variable. It was obvious that we could not go on like this, and I told the Management that the use of the wide range system would have to be suspended for the time being.

It took us about three months to pin down the trouble and I was able to report that the system could be put into service again.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE *The Glade, Green Lane, Stanmore, Middlesex.*

Running-Down Time

In May P.G.T. reviewing the Goldring-Lenco Transcription Motor GL60 said that the turntable "took 3½ minutes to come to rest from a speed of 78 r.p.m. A remarkable testimony to smoothness of running." But is it? My gramophone is a Pye Black Box, which I do not think has a "transcription motor . . . of the highest class", but that took over 5 mins. to come to rest from 78 r.p.m., and with the extra weight of the record it took just over 5¼ mins.

Since there is no doubt about the quality of the motor under review, does this not raise a fundamental question whether the running-down time is a function simply of smoothness of running?

Swansea. DAVID POWELL.

Also Sprach

Congratulations to William Mann! I have been hiding in the corner for a long time enjoying *Also Sprach Zarathustra*, put to shame by superior critics. Now I can come out.

Surely this work has much more of music's life-blood than the much praised later works of Strauss with their endless meanderings. Long live the "vulgar" waltz tune!

London, N.W.8. ALAN BLYTH.

Stereo Problems

I came to stereophonic disc collecting at the age of 50. This was the direct result of hearing a ten minute extract from Klemperer's recording of Beethoven's *Pastoral* Symphony in a demonstration room at H.M.V's Oxford Street showrooms. Prior to this outstanding and intensely moving experience I had never owned a gramophone and had only the haziest knowledge of Hi-fi equipment.

There may be some audiophiles who will think I missed a lot of pleasure through delaying my entry into the fold for so long, but in the light of what has transpired since I do not think so, and in fact the question I am still asking myself is whether I ought not to have waited a little longer, for I have had many bitter disappointments since setting forth on my journey into stereophonic sound.

It seemed logical to assume that if it were possible to reproduce full-range faithful sounds of orchestral music with a wide dynamic range, minimum surface noise and nearly a half hour of music on each side of a 12 inch disc and with a realism and spaciousness hardly inferior to the concert hall, then technical man had indeed made a big advance since the days when I last heard a gramophone recital. Another hurdle in man's upward struggle had been overcome, and now that it had been done, surely we should advance still further and produce better and even better recordings.

Today I am a chastened man. I now own about 18 stereo-discs. Technically only one other is as good as the one I first bought six months ago. Some are passable and several quite dreadful. Many require maximum treble attenuation to make them tolerable. Most have surface noise far in excess of my first disc. One plays for less than 15 minutes each side and most are well under half an hour.

Where do we go rom here? Why can't yesterday's achievement be repeated today? Is stereophonic disc production a science or a game of chance? If the latter, which I am forced to believe, then what are the odds? My experience suggests odds of 10 to 1 against a winner and about 5 to 1 for a place. For the rest, well it's an even chance whether they should even appear in the call-over.

Cheshunt, Herts. E. E. TELFER.

Visual Art on Disc

I was interested to read the account by W. S. Barrell in your June issue, of the recording of the speech by King George V at the opening of the Tyne Bridge.

Made on October 10th, 1928, at the Shiplay Art Gallery, Gateshead (not the Town Hall, as suggested), perhaps one of the most interesting aspects of this disc—Columbia 9414—is the engraving by S. L. Scott of the new bridge, together with respective coats of arms, which is reproduced on the blank space between the end of the speech and the label, no run-off groove of course, being employed. Have any readers come across this use of visual art on disc elsewhere?

Leeds, 17. S. D. ASKEW.

Mozart's Piano Concerto No. 27

In your July number T.H. does not feel able to recommend Rudolf Serkin's Philips recording of Mozart's last Piano Concerto, because in his opinion seven bars are inserted in the opening tutti which should not be there. T.H. explains: "I have taken the utmost trouble to discover if there is any warrant for this, but it seems absolutely sure that there is none".

With due respect for T.H's scholarship he seems to have overlooked the following facts: 1. The autograph unmistakably contains the seven bars, written in an abbreviated form of notation frequently employed by Mozart. Mr. Paul Badura-Skoda and myself had the opportunity of examining a photocopy of the now lost autograph, which Serkin had commissioned. By the way we can also see that the famous "Puccini-Fifths" in the second movement are not intended by Mozart. 2. The first edition (National Library, Vienna) contains the seven bars. 3. The Steingraeber edition contains the seven bars with a footnote specially making a point of it. 4. Years ago R. Serkin wrote an article in the *New York Times* on this subject. 5. Mr. Badura-Skoda referred to it again in an article in the *Neue Zeitschrift fuer Musik* (November 1958).

Would it not be the easiest thing for the reviewer to consult the soloist or the conductor of the recording directly when in doubt on such a point? It would certainly have been a pleasure for a conscientious musician as Rudolf Serkin is known to be, to make it clear that he did not take the seven bars out of his hat.

Vienna, Austria. ALFRED BRENDEL.

T.H. writes:

Many readers will be as interested as I am in this information and grateful to Mr. Brendel for sending it in such detail. Mr. Brendel need not refer to my scholarship with any special respect, for I do not pretend to be anything of a musicologist, but as a practising musician (for want of a better phrase) I am, of course, highly interested in what the experts discover.

In this instance my authority was Dr. Friedrich Blume. In *The Mozart Companion* (edited by Robbins Landon and Donald Mitchell) Blume has a detailed essay specifically devoted to the autographs of Mozart's piano concertos. In this he makes no mention whatever of any missing bars in the opening tutti of K595; nor does he in the introduction to his edition of the concerto in the Eulenburg miniature score series (where he plainly states that "the revision was based on the autograph"). Here is a recognised authority writing, not about the concertos in a general way, but in detail about the very thing in which I was interested, their autographs. It seemed not unreasonable to accept that authority. But now along comes Mr. Brendel with an impressive barrage of information suggesting, to put it plainly, that Dr. Blume has not seen these bars which the autograph "unmistakably contains". What is the ordinary reader to conclude?

I must refer to Mr. Brendel's final paragraph. It is not "the easiest thing" for a reviewer to

consult recording artists, for the simple reason that they may be anywhere in the world and there is often all too little time before going to press. The obvious thing, of course, is to get in touch with the recording company concerned—they can often easily discover what you want to know. I had several conversations with the London office of Messrs. Philips and I gathered that they had been in touch with their American colleagues (whence this particular tape came, of course). I hoped that they would at least have a link with whoever had been in charge of the recording sessions but unfortunately this did not seem to be the case.

Dynamic Levelling

Can anyone explain why the makers of gramophones do not provide any simple device for levelling the turntable? To have to lift the motor board and adjust a number of nuts is a cumbersome performance and having to pack under the cabinet is a very crude idea.

The importance of dynamic levelling is stressed so much that it is remarkable that manufacturers behave as though a level turntable was a matter of small importance.

I suppose they think that the general public is pretty undiscriminating, so why should they bother. How else can it be explained?

Pulborough, Sussex. L. A. HOWELL.

EDITORIAL NOTES

Rank Records—Price Changes

In an effort to overcome awkward selling prices Rank Records rounded off their retail selling prices as from September 1st. In addition a new series of prefixes have been introduced.

New Prefixes	Old Prefixes	Retail price incl. P.T. s.	d.
JAR100 (45 and 78)		6	4
TR5000 (45)		7	0
EP JKP (45)	JKP, JKR	12	3
EP 15/000 (45)	JCK	15	0
LP 20/000 (33)		20	0
LP 25/000 (33)	RV	25	0
LP 30/000 (33)		30	0
LP 35/000 (33)	XRC, RRX, RX	35	0
LP 40/000 (33)	XRK	40	0
LP 45/000 (33)		45	0

Stereophonic recordings, when released, will be prefixed with the letter 'S'. The prices will be the same as for the monophonic recordings.

Deletions

As a result of the Printing strike it has been impossible to publish full details of a number of deletions which have recently taken effect.

As from August 31st the whole of the Telefunken LGX, LGM and TM series were deleted, together with a large proportion of the Philips ABL, ABR, NBL, NBR and SBR series. A further Philips list just received lists a few more records in the ABL, ABR and SBR series, together with quite a number from the BBL, BBR and BBE series, all of which take effect from October 30th.

Full details of these deletions may be obtained from your local Record Dealer.

Index and Binding, Vol. XXXVI

As a result of the recent Printing dispute publication of the Index to Volume XXXVI of THE GRAMOPHONE was delayed, but all copies ordered have now been despatched. Copies of this Index are available, price 3s. post free, from the publishers at 49 Ebrington Road, Kenton, Harrow, Middlesex.

The return of Bound Volumes will be slightly delayed but this should be completed before Christmas.

Correction

A spelling mistake occurred in the Largs of Holborn advertisement, which appeared in the September issue. The right word is Tailargram, a Larg tailor-made radio-gramophone.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of **sixpence per word**, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as **Trade** and charged at the rate of **ninepence per word.** If a **Box Number** is used an **extra 2s. 6d.** should be added to the cost; this includes the forwarding of replies. **Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month** and must be prepaid by the form of postal orders or cheques addressed to **Messrs. General Gramophone Publications Ltd., 70 Charlotte Street, London, W.1.** The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

AACHEN CATHEDRAL CHOIR to Zurich Orchestra, plus light, pop and jazz sections; also extensive stereo list. All microgroove recordings on our monthly list covered by unconditional money-back guarantee including those at very low prices indeed in our "bargain" section. Our record library offers any LP of serious music in current catalogues for approximately 1s. per week. All records treated by parastat process. Details free on request to.—Record Specialities, 10 Turner Close, N.W.11. SPE. 3784.

A BARGAIN BASEMENT, 1,000 attractive LP's, perfect condition, many recent recommendations. Opera, chamber, orchestral. Many fine bargains, posted anywhere. Catalogue, The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1.

ABOUT 200 CHOICE LP's, chamber, symphonic, opera, mostly half price.—Box No. 1299.

A CATALOGUE OF CLASSICAL LP's. Read no further if already on our regular mailing list; otherwise a card or phone call brings immediately the large current issue. Backed by 14 years' experience, we offer a complete, reliable postal service. Any new LP or 45, any value, post free: inner Diskins, outer Gramvelopes included; guaranteed unplayed and perfect, readily exchanged if faulty; your perfect LP's accepted in part exchange. Immense selection of slightly used LPs, mainly as new, many deletions, certain imperfect copies at very low prices. Prompt and personal postal service to anywhere. Callers by appointment only.—Kenneth Holman, Ondine House, Wey Road, Weybridge, Surrey. (Weybridge 3788.)

A CLASSICAL LIST OF LP's and EP's at reasonable prices. Free from.—B. J. Records, 59 Kings Road, Long Ditton, Surbiton, Surrey. Immaculate service.

ALWAYS A LARGE SELECTION of perfect condition second-hand LP's for sale at Chelsea Record Centre, 203 King's Road, S.W.3. FLA 2596.

AMERICAN LP's OBTAINED. Send wants. Reasonable prices.—Ives, 110 Magdalen Street, Norwich.

AMERICAN LP's TO ORDER, from 35s. No customs charges, prompt delivery. Complete catalogues, classical or poular, 3s. 6d.—The Gramophone Shop, 903 Dumbarton Road, Glasgow, W.1.

BEETHOVEN PIANO SONATAS on 12 inch LP's. 27s. 6d. each. Various artists. State requirements. Also Mozart's six string quintets, complete (three LP's), £2 10s.—Box No. 1316.

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DUTCH LINGUAPHONE COURSE. As new. All books, case, £12.—Mitchelson, 23 Denbigh Road, Luton, Beds.

IF 78's STILL INTEREST YOU send for long free list of mainly Operatic and Lieder. Some Orchestral. Music Hall and miscellaneous records too.—Winston, 32 The Uplands, Ruislip, Middlesex. Phone: Ruislip 2415.

LITTLE-PLAYED LP OPERAS, etc., average 23s per disc (changing to Stereo). List from.—8 St. Stephens Avenue, St. Albans 55616.

MONTHLY LISTS of early vocals and instrumental.—Lamb, 27 Culpeper Street, N.1.

PINZA: H.M.V. 2-054146 "Giorni Poveri" (W. Offers. Marturano) 2-052278 "Vol Che" (Juive). Acousticals. Offers.—Box No. 1297.

TEN THOUSAND immaculate classical 78's, price 2s. and 3s. post free. No vocals. Send requirements.—Box No. 1307.

WAGNER ALBUM SETS: Tristan, Rhinegold, Walkure, Siegfried, Gotterdammerung, also miscellaneous Wagner and other Classicals, all 78's. Record Storage albums. Also "The Gramophone", 1952-1957. Details from.—Geo. Graham, 298 Bannerdale Road, Ecclesall, Sheffield, 11.

WE ONLY SELL THE SAME LABELS as other people but we look after them much better than the majority. We also offer a super service and change our Browser Boxes several times a week. Super Coffee Lounge also available to our customers at The High Fidelity Centre, 61 West Street, Dorking, Surrey.

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23 CELEBRITIES, Caruso, Melba, Pertile, Scotti, Paderewski, Galli-Curci, Backhaus; Lunn, Challapin, Williams, Butt, Buckman, £12 lot.—7 Market Side, Scarborough.

EQUIPMENT, ETC., FOR SALE

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ARMSTRONG RF104, 10 valve chassis, £8. Wharfedale 3,000 cs, crossover £1.—19 Monmouth Road, Northampton.

AS NEW, latest Rogers Junior Mk. II complete £20. Collaro 4T200-TX88 cartridge £15: Axiom 300 in A.R.U. loaded W.B. senior reflex.—Shaw, "Greenmeadows", Teston, Maidstone. Wateringbury 82197.

AS NEW OR MONEY REFUNDED. Wharfedale SFB/1 £32: Axiom 300 £9 5s: Midax £8: X0750/5,000 £5 10s: Lowther PM6 £16 10s: Kelly Ribbon Mk. 11 £5: Lorenz LPH 65 30s, each: Decca FFSS £18 10s: M Stereo/Tan II arm £8: Collaro transcription arm TX88 LP diamond £6 5s: Garrard 301 £19 10s: Garrard 4HF £16 10s: Collaro 4T200/TX88 LP diamond £17 15s: Collaro 4TR200 £12 5s: RD Junior stereo control unit £17; RD Junior amp £14 17s. 6d.: Dulci "Stereo Eight" £19: Jason J2.10 Mk. III £33: SPECIAL BARGAINS: Quad II control unit £15: WB stereo control unit £11: Dulci DPA10 and control unit £14: Leak Varislope II and TL/10 amp £18: RD Cadet amp £8 10s: Connoisseur Super Lt/Wt Mk. II/diamond LP head £8 10s: Philips AG2000 with Stereo and Monaural heads £31: Garrard 4 speed player £8: Trebax £4 10s: Baird Duode £7 10s: Philips 9762 £7 10s: Bargains also in tuners and tape recorders. Generous exchange allowances against new equipment.—Audio Services, 189 East Barnet Road, Barnet, Herts. BAR 6606.

BEAU DECCA REPRODUCER, excellent condition, fitted Garrard 3-speed Autochanger with diamond stylus, cabinet unblemished bleached walnut finish, £50.—Hobbs, 20 Southfields Road, Eastbourne.

B.J. STEREO CARTRIDGE (diamond) 60s. Ear Dynamac Stereo cartridge £7. Tannoy Mono head (diamond/Sapphire) 60s. T.P.A. 12 Arm 60s. All items perfect condition.—Frank O'Gorman, Lenaboy Park, Galway.

COLLARO 2010 TRANSCRIPTION UNIT with TX88 cartridge fitted in dark oak chairside equipment cabinet to house pre-amp, amplifier and tuner.—Eaton, 19 Millmead Road, Margate, Kent.

COMPLETE HI-FI SET-UP, carefully used. Vendor transferred overseas. 1956 Garrard RC75A autochanger (Acos heads) in Rexine carrycase, N.R.S. Symphony I amplifier, AM/FM tuner, Goodmans Audiom 60 in reflex cabinet. Cost £85, £40 o.n.o.—Box No. 1294.

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ELAC STEREO CARTRIDGE in Garrard TPA12 arm. New April, £16.—68 Heronscroft, Bedford.

ELIZABETHAN ESCORT recorder, perfect condition, recent factory overhaul, complete tapes and microphone £27.—Ramage, 19 Rigby Drive, Greasby, Cheshire.

E.M.I./H.M.V. MODEL 3032 console tape reproducer. As new. Cost £75; £40 o.n.o. Tel: SHE 2831.

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FERROGRAPH RECORDER type 66, series 3 M and 7½.—Thomson, 112 Alcester Road South, Birmingham, 14. HIGhbury 1314.

FERROGRAPH 2A. Good condition, £50. Vortexion 4-channel microphone mixer £20. G.E.C. metal cone speaker presence unit auto transformer 15 ohms, octagonal cabinet £20. Reslo ribbon RBL/7 £4 10s. Floor stand £3 10s. Mullard 3-3 unused £4 10s. London.—Box No. 1317.

FERROGRAPH 2A/N, with latest capstan bearing, £68. Microphones, tapes extra. London inspection.—Box No. 1185.

FERROGRAPH 2A/N, with latest capstan bearing, tape guides and counter. Excellent condition £60.—Gamble, Rickmansworth 2406.

FOR HI-FI AT REALLY LOW COST, the following expertly-assembled Jason designed F.M. tuners are offered complete with valves: Standard model in chassis form for cabinet mounting £8 10s. Separate power pack £2 10s. F.M.T.I. circuit similar to above but with increased sensitivity. In shelf mounting metal case of attractive design £9 10s. FMT2 as above but with built-in power supply £11 10s. Mercury switch-tuned, incorporating A.F.C., in chassis form with station name plate £11 15s., separate power pack £2 10s.—D. Martin, 155 Hawthorn Road, Barnsbury, Woking, Surrey.

FOR SALE, all as new. Quad Mk. II, complete, £28. Mozart amplifier, £17. Axiette and corner enclosure, £17. Garrard RC94, with Monaural and Ronette stereo pickups, £9. Empress FM tuner, £8.—Brewer, 33 Reynolds Close, Carshalton, Surrey. Wallington 5686, evenings.

FOR SALE, Lowther TP1 PM3 as new, view London £60 or nearest.—Box No. 1324.

GARRARD TA/MK. II, perfect £4 10s. Philips AG3025 diamond unused £1 10s.—Clark, 17 Woodbine Street, Liverpool, 5.

GARRARD 4HF fitted G.M.C.5 moving coil cartridge; purchased April, little used, £22.—Box No. 1298.

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HANDSOME WALNUT VENEERED column speaker, (11)" x 11)" x 58") constructed 1" ply. Lagged and fitted super 8 CS.AL,, £16. Speaker only, £3. Goodmans 3 way, half section crossover 750/500 £4. Goldring T.R.I. transcription arm, £6 10s.—G. Macdomnic, 58 Paddington Street, W.1. Hunter 0074/HAM 9474 (evenings).

HARTING H.M.5 TAPE RECORDER, little used, £70 o.n.o.—Offler, 45 Hillbeck Crest, Firbeck Estate, Nottingham.

HEATHKIT S-88, 16 watts Stereo Amplifier, as new and factory tested. Superb performance. £25 o.n.o. For sale owing to accidental death of owner.—C. Wilson, 14 Purlewent Drive, Weston, Bath.

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LENCO GL56 UNIT; Studio "O" with LP diamond £10. W.B. HF816 in large whitewood column £10.—Ansdell, 17 Ashfield Road, Davenport, Stockport, Ches.

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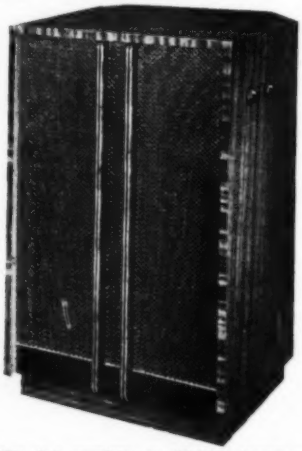
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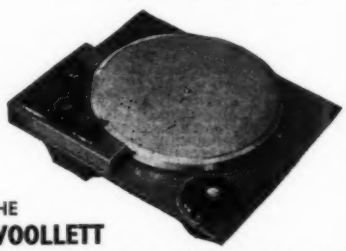
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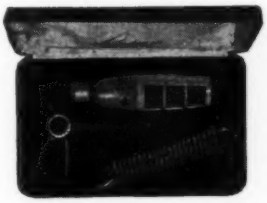
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offers: A FREE bulletin of the new issues and other record news, sent out periodically; inspection by experts of all records, GUARANTEED UNPLAYED; FREE advice, and the EASIEST ORDERING SYSTEM IN THE WORLD. Just send us a card (which we provide) or pick up the telephone and within 3-4 days of ordering, in most cases, your records will arrive POST AND PACKING FREE, for orders over £5.

"THE FRIENDLY ATMOSPHERE OF A CLUB" as our customers tell us. Plus the added freedom of choice. You can buy any LP or EP pressed in the U.K. for retail sale—tens of thousands of records featuring the world's finest artistes and orchestras. Classical, Jazz, Pop; Our customers come from every walk of life, doctors and bankers, miners, salesmen, housewives, even lonely lighthouse-keepers!

PAY ANY WAY YOU LIKE
If you don't want to deal on credit, you can still have the EASE and ADVANTAGES of our *4-point service* and pay by any of these no-interest, postage-free-over-£1 systems: (1) Normal monthly Account—you pay the whole bill at the end of the month; (2) Cash with order; (3) you make a regular payment (as in a Christmas Club), and spend the money when you have saved it.

OVERSEAS ORDER, P.-TAX free, Orders over £10. Postage Free

Post now! *or full details*
To SQUIRES OF LONDON
48 Broomwood Rd., (Dept. 4GR)
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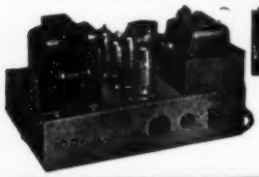
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COMPLETE KIT OF PARTS

Still by far the finest value

Designed by MULLARD - presented by STERNS strictly to specification



MULLARD "5-10" MAIN AMPLI

For use with the MULLARD 2-Stage Pre-Amplifier (described below) with which an undistorted power output of up to 10 watts is obtained. This combination is thoroughly recommended to "Hi-Fi" enthusiasts who contemplate a versatile and very high-quality home installation. We supply SPECIFIED COMPONENTS AND NEW MULLARD VALVES including PARMEKO MAINS TRANSFORMER (which has extra Power available to drive Radio Tuner) and the choice of the latest Ultra-Linear PARMEKO or the PARTRIDGE Output Transformer.

Price: Complete Kit (Parmeko Output Transformer) **£10.10.0** Alternatively ASSEMBLED & TESTED **£11.10.0**

ABOVE INCORPORATING PARTRIDGE OUTPUT TRANSFORMER £1/6/- extra.

MULLARD'S PRE-AMPLIFIER TONE CONTROL UNIT

Employing two EF86 valves and designed to operate with the Mullard 3-3 and 5-10 MAIN AMPLIFIERS, but also perfectly suitable for other makes.



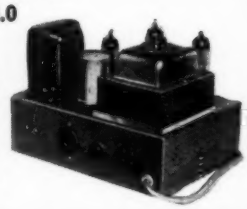
Our kit is strictly to MULLARD'S SPECIFICATION and incorporates: Equalisation for the latest R.I.A.A. characteristics. Input for Crystal Pick-ups and variable reluctance magnetic types. Input: (a) Direct from High Imp Tape Head. (b) From a Tape Amplifier or Pre-amplifier. Sensitive Microphone Channel. Wide range BASS and TREBLE Controls.

Price: COMPLETE KIT OF PARTS..... **£6.6.0** Alternatively we supply ASSEMBLED AND TESTED **£8.0.0**

(Carriage and Insurance 5/- extra.)

MULLARD 3-3 MAIN AMPLIFIER

Based entirely on the very popular "3-3" model and designed to operate with the two-stage PRE-AMPLIFIER (shown here) thus providing all the facilities associated with the more expensive "Hi-Fi" equipment. We recommend it as the IDEAL SMALL HOME INSTALLATION where very high quality is desired at the lower volume level (up to 3 watts). We supply completely to MULLARD'S SPECIFICATION INCLUDING the latest PARMEKO Output Transformer and specified Valves and Components. Has Power available to drive a Radio Tuning Unit.



Price for COMPLETE KIT OF PARTS **£7.0.0** Alternatively we supply ASSEMBLED & TESTED **£8.0.0**

(Carriage and Insurance 5/- extra.)

MULLARD DESIGNS FOR THE HOME CONSTRUCTOR

SPECIAL PRICE REDUCTIONS

WE OFFER

(a) THE COMPLETE KIT OF PARTS to build both the "3-3" MAIN AMPLIFIER and the 2-stage PRE-AMP CONTROL UNIT **£12.10.0**

(b) THE COMPLETE KIT OF PARTS to build both the "5-10" MAIN AMPLIFIER and the 2-stage PRE-AMP CONTROL UNIT **£15.15.0**

*ALL PRICES QUOTED FOR THE "5-10" ARE SUBJECT TO £1/6/- EXTRA IF THE PARTRIDGE TRANSFORMER IS REQUIRED.

(a) THE "3-3" and the 2-stage PRE-AMP both ASSEMBLED & TESTED **£15.0.0**
H.P. Terms: Deposit £3 and 12 monthly payments of £1/2/-, or Deposit £5 and 12 monthly payments of 18/4.

(b) THE "5-10" and the 2-stage PRE-AMP both ASSEMBLED & TESTED **£18.18.0**
H.P. Terms: Deposit £3/16/- and 12 monthly payments of £1/7/8, or Deposit £6/8/- and 12 monthly payments of £1/3/1.

When ordering please include 7/6 to cover the cost of Carriage and Insurance.

Only New HIGH GRADE Specified Components and MULLARD VALVES are supplied.

MULLARD — STERN STEREO DESIGNS

DUAL CHANNEL PRE-AMPLIFIER

Illustration not yet available

This model incorporates two Two-valve Pre-amplifiers (described above) combined into a Single Unit enabling it to be used for both STEREOPHONIC or MONAURAL operation. It is designed primarily to operate with our range of MULLARD MAIN AMPLIFIERS but will also operate equally well with any make of Amplifier requiring an input of 250 m/volts. **Prices:**

COMPLETE KIT OF PARTS **£12.10.0** Alternatively ASSEMBLED & TESTED **£15.0.0**

H.P. Terms: Deposit £3, 12 months at £1/2/-.

It will operate equally well for MONAURAL Only operation, with one "3/3" or one "5/10" Main Amplifier to which the second Main Amplifier can at any time be added, thus very easily providing for both STEREO or MONAURAL reproduction. Recommended combinations for STERO operation.

(a) The DUAL CHANNEL PRE-AMPLIFIER together with the Dual "3/3" MAIN AMPLIFIER.

(b) The DUAL CHANNEL PRE-AMPLIFIER together with two "5/10" MAIN AMPLIFIERS.

Fully Descriptive Leaflets available mid October.

COMPLETE STEREO AMPLIFIER

A thoroughly recommended design that very effectively meets the many requests for a low-priced but good quality DUAL CHANNEL STEREOPHONIC AMPLIFIER. **Prices:**

COMPLETE KIT OF PARTS **£8.10.0** Alternatively ASSEMBLED & TESTED **£10.10.0**

Two MULLARD ECL 82 Triode Pentode Valves are incorporated in the design, they form a "CLASS A" single-ended output stage in each channel. The input sensitivity is 300 m/volts, therefore when used with most STEREO Crystal Pick-ups, or Radio Tuning Units, an output of 2 Watts per channel is achieved, or similarly when switched to MONAURAL Pick-up position a combined output of 4 watts is produced.

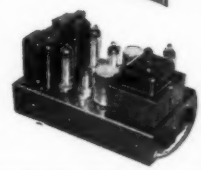


DUAL "3-3" MAIN AMPLIFIER

Comprises two "3-3" MAIN AMPLIFIERS (described above) on one chassis and is designed to operate with our DUAL CHANNEL PRE-AMLIFIER for both STEREOPHONIC or MONAURAL operation. **Prices:**

COMPLETE KIT OF PARTS **£10.0.0** Alternatively ASSEMBLED AND TESTED **£11.15.0**

H.P. Terms: Deposit £2/11/-, 12 months at 17/-. Its output power is 6 watts (3 watts per channel) and together with our PRE-AMPLIFIER provides a very acceptable STEREO installation.



COMPLETE MULLARD 5-10 AMPLIFIER



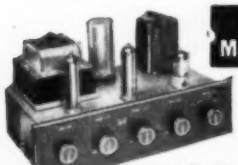
The popular and very successful complete "5-10" incorporating Control Unit providing up to 10 watts high-quality reproduction. Input channels for high output pick-ups and all modern Radio Tuning Units, only Specified Components and new MULLARD VALVES are supplied including PARMEKO MAINS TRANSFORMER and choice of the latest PARMEKO or PARTRIDGE ULTRA-Linear Output Transformers. Adequate power available to drive Radio Tuner. **Prices:**

COMPLETE KIT Parmeko Transformer **£11.10.0** Alternatively we supply ASSEMBLED & TESTED **£13.10.0**

Hire Purchase (assembled Amp only): Deposit £2/14/-, 12 months 19/10.

ABOVE incorporating PARTRIDGE OUTPUT TRANSFORMER £1/6/- extra.

COMPLETE MULLARD 3-3



A very high-quality Amplifier developed from the very popular 3-valve, 3-watt Amplifier designed in the Mullard Laboratories.

Our kit is complete to the MULLARD specification including supply of specified components, valves and PARMEKO OUTPUT TRANSFORMER. We also include switched inputs for 78 and LP records plus a Radio position. Extra power to drive a Radio Tuning Unit is also available.

Price for COMPLETE KIT OF PARTS **£7.10.0**
(Plus 6/6 Carriage and Insurance.)
Alternatively supplied ASSEMBLED & FULLY TESTED **£8.19.6**
(Plus 6/6 Carriage and Insurance.)
H.P. Terms: Deposit £2 and 6 monthly payments of £1.
THE COMPLETE ASSEMBLY MANUAL AVAILABLE FOR 1/6

RECORD PLAYERS

The latest MODELS are in Stock. Many at REDUCED PRICES! ! ! Send S.A.E. for Illustrated Leaflet.

Latest GARRARD TRANSCRIPTION MOTOR "301" with Stroboscopically marked turntable **£23.18.4**

The new GARRARD MODEL 4HF High-quality Single Record Player fitted with the latest T.P.A. 12 Pick-up Arm and G.C.S. Crystal Cartridge **£18.7.6**

GARRARD Model TA MK11 Single Record Player fitted with high output Crystal Pick-up, detachable head **£8.10.0**

The GARRARD T.P.A. 12 TRANSCRIPTION PICK-UP ARM is available separately or with Crystal or Moving Coil Pick-up Heads.

H.P. Terms available on all units £3/19/6 and over.

B.S.R. MONARCH UA8 4-Speed Mixer Autochanger with Crystal Pick-up **£6.12.6**

The COLLARO "CONQUEST" 4-Speed Autochanger, Studio "C" Pick-up .. **£7.10.0**

The latest COLLARO "CONTINENTAL" 4-Speed MIXER Autochanger, Studio "C" Pick-up **£8.10.0**



The New COLLARO Model R.P.594, 4-Speed Single Record Player, Studio Cartridge **£9.18.9**

The COLLARO Model 4/864 4-Speed Single Record Player, Studio Pick-up **£6.6.0**

The New B.S.R. Model UA12 is in stock. A4 "SPEED" MIXER AUTOCHANGER **£8.7.6**

UA12 also available incorporating the B.S.R. STEREO Pick-up, plays L.P. and 78 records **£10.10.0**

GARRARD RC121/4 4-Speed Autochanger fitted with latest Crystal Pick-up **£10.0.0**

B.S.R. Model TU9 4-Speed Single Record Player complete with separate Crystal Pick-up **£4.4.0**

Carriage and Insurance on each 5/- extra.

HOME CONSTRUCTORS!!

A RANGE OF "EASY-TO-ASSEMBLE" PREFABRICATED CABINETS

Designed by the W.B. "STENTORIAN" CO. for "Hi-Fi" Loudspeaker systems or to accommodate high-quality equipment. The acoustically designed Bass Reflex Cabinets containing the very successful "Stentorian" Speakers give really first-class reproduction and are well recommended. Models are also available to accommodate high - quality Amplifiers, Pre-amplifiers, Tuning Units, Record Players, etc. All models are very easily assembled, in fact only a screwdriver is required. Fully illustrated leaflets are available including complete specifications of the various STENTORIAN LOUDSPEAKERS. Please enclose S.A.E.

Please enclose S.A.E. if ILLUSTRATED and DESCRIPTIVE LEAFLETS are required . . . alternatively the COMPLETE ASSEMBLY MANUALS containing Component Price Lists and practical Drawings, etc., are available at 1/6 each.

STERN RADIO LTD. 109 & 115 FLEET ST., LONDON, E.C.4
Telephone: FLEET STREET 5812/3/4

Stern's "fidelity" TAPE EQUIPMENT

STERN'S — MULLARD TYPE "C"
TAPE PRE-AMPLIFIER - ERASE UNIT



INCORPORATING THE NEW FERROXCUBE POT CORE PUSH-PULL OSCILLATOR and THREE-SPEED TREBLE EQUALISATION by means of the latest FERROXCUBE POT CORE INDUCTOR.

PRICES . . . INCLUDING SEPARATE SMALL POWER SUPPLY UNIT:

COMPLETE KIT OF PARTS **£14.0.0** ASSEMBLED AND TESTED **£17.0.0**

Deposit £3/8/- and 12 months of £1/4/11. Assembled unit only. ALSO AVAILABLE EXCLUDING POWER SUPPLY UNIT FOR **£11.15.0** and **£14.10.0** respectively. (Carr. and Ins. 5/- extra)

Send S.A.E. for leaflet or 2/6 for Complete Assembly Manual.

WHEN ORDERING PLEASE STATE MAKE OF TAPE DECK TO BE USED

We present this "Hi-Fi" Pre-Amplifier strictly to Mullards specification, etc., incorporating ONLY NEW HIGH-GRADE COMPONENTS and the SPECIFIED NEW MULLARD VALVES. It comprises a COMPLETELY SELF-CONTAINED UNIT, all components and valves being contained in a well-ventilated Box—Chassis neatly finished in hammered gold with a very attractively engraved PERSPEX FRONT PANEL.

FOR PERMANENT HIGH QUALITY INSTALLATIONS WE OFFER

(a) The COLLARO Mk. IV TAPE DECK and the MULLARD TYPE "C" PRE-AMPLIFIER & Power Unit assembled, tested H.P. Deposit £7 and 12 months £2/11/4. **£35.0.0**

(b) As in (a) above but the Type "C" supplied as COMPLETE KIT OF PARTS **£32.0.0**

(c) The TRUVOX Mk. VI TAPE DECK and the assembled Type "C" Pre-amplifier and Power Unit H.P. Deposit £7/10/- and 12 months £2/15/-. **£37.10.0**

(d) As above but the Type "C" supplied as complete KIT OF PARTS **£34.10.0**

(e) The BRENELL Mk. V DECK and the assembled Type "C" PRE-AMPLIFIER and POWER UNIT H.P. Deposit £9/4/- and 12 months £3/7/6. **£46.0.0**

(f) As above but the Type "C" supplied as complete KIT OF PARTS **£43.0.0**

(g) The WEARITE 4A DECK with Type "C" assembled and tested Deposit £11 and 12 months £4/6/8. **£55.0.0**

THE FINEST RANGE OF TAPE EQUIPMENT FOR THE HOME CONSTRUCTOR



YOU CAN BUILD A COMPLETE HIGH QUALITY RECORDER LIKE THIS for £39.15.0

Deposit £8.0.0 12 months £2.17.5

WE OFFER THIS SELECTION

(a) The COLLARO Mk. IV TAPE DECK with assembled and tested HF/TR3 Amplifier. H.P. Deposit £6/18/- and 12 months £2/10/8. **£34.10.0**

(b) As above but the HF/TR3 supplied as KIT OF PARTS **£30.15.0**
NOTE: Messrs. Collaro, when supplying the Mk. IV Deck, do not wire up the Deck Switch backs. We will do this for £1 or supply a wiring diagram to the home constructor.

(c) The TRUVOX Mk. VI TAPE DECK with the assembled and tested HF/TR3 amplifier. H.P. Deposit £7/8/- and 12 months £2/14/3. **£37.0.0**

(d) As above but the HF/TR3 supplied as KIT OF PARTS **£33.10.0**

(e) The BRENNELL Mk. V DECK with assembled and tested HF/TR3 amplifier. H.P. Deposit £9 and 12 months £3/6/-. **£45.0.0**

(f) As above but the HF/TR3 supplied at KIT OF PARTS **£42.0.0**

(g) The PORTABLE CASE illustrated here (£5), 1,200ft. EMITAPE (35/-), ACOS CRYSTAL MIKE (35/-), ROLA 10 x 6in. LOUDSPEAKER (30/-) ALL FOR **£9.0.0**
Carriage and insurance on each above 10/- extra.

THE MODEL HF/TR3 TAPE AMPLIFIER



Incorporating
THREE-SPEED TREBLE EQUALISATION by means of the latest FERROXCUBE POT CORE INDUCTOR
PRICE for COMPLETE KIT OF PARTS **£12.15.0**
FULLY ASSEMBLED AND TESTED **£16.10.0**
HIRE PURCHASE: Deposit £3/6/6 and 12 months at £1/4/2.

A very high-quality amplifier based on the very successful Type "A" design completed in the MULLARD LABORATORIES.
ONLY NEW HIGH-GRADE COMPONENTS are incorporated including MULLARD VALVES and a GILSON OUTPUT TRANSFORMER . . . other features are: Magic Eye Recording Hand Indicator—Effective Tone Control—Monitoring and Extension Speaker Sockets—has own Power Supply and can be used as independent Amplifier for direct reproduction of Gram Records or from Radio Tuner. Overall size 11 x 6 x 6in.—Truvox—Collaro—or Brenell—please specify which. Send S.A.E. for leaflet or 2/6 for Assembly Manual.

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Telephone: FLEET STREET 5812/3/4

Fun for all the family

There's no end to the fun you can have with a Philips tape recorder. You can make fine recordings of your favourite music, or invent exciting new party games for the children. You can produce your own "radio" plays, or provide hours of music for dancing at that party. You can play "spot the tune", or use the tape record for dictation.





PHILIPS *Tape Recorder*

MODEL EL3527

39gns

- *Twin-track recording*
- *Magic-eye indicator*
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- *Mixing facilities and tone control*
- *Instant starting and stopping*
- *A versatile, reliable instrument*

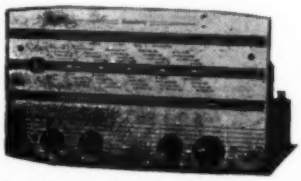
. . . and to get the best from your tape recorder— use Philips tape

PHILIPS

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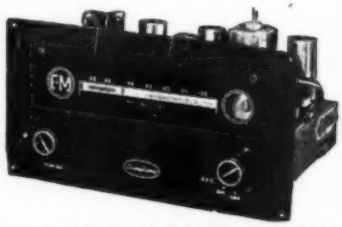
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QUALITY RADIO TUNERS



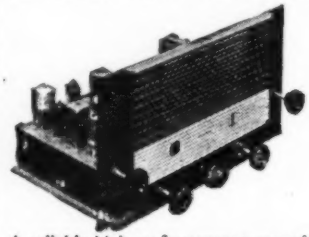
ST3
AM/FM TUNER
26 GNS

A self-powered high fidelity tuner covering the full VHF, medium and long wavebands. A special type of variable feedback control enables the output to be varied between 0 and 1000 millivolts and this, together with the cathode follower stage, ensures that it will match any amplifier input without adjusment. On AM bands the ferrite rod aerial, *two* stages of I.F. amplification and the very efficient A.V.C. action provide Continental reception of real programme value. The FM circuit is completely stable with no trace of drift, and automatic frequency control provides broad easy tuning. A technical review of this tuner was featured in the April, 1959, issue of "The Gramophone".



FM61
VHF TUNER
20 GNS

A sensitive high fidelity tuner covering the full VHF band (87-108 m/cs) and incorporating switched automatic frequency control. Designed to match the A.10 Mk. II Amplifier and Control Unit in size, style and performance, it can also be used with virtually any amplifier, radio receiver or tape recorder. The A.10 Mk. II provides ample power supplies for the FM61, but a separate power pack (£2 19s. 6d.) is available if required.



RF125T
ALL-WAVEBAND
TUNER
£29 . 14 . 4

A reliable high performance tuner with medium and long bands and three short wavebands. Coverage is: 13-37·5 metres, 39-90 metres, 85-250 metres, 200-550 metres, 600-2,000 metres.

A tuned high gain R.F. stage and two I.F. stages ensure outstanding sensitivity and selectivity. The tuner also incorporates an audio pre-amplifier with separate bass, treble and gain controls for use with existing power amplifiers. The BS125T (£41 12s.) is a similar version of this tuner, excluding the long waveband but providing extensive bandspread on short wave. There are 6 bandspread ranges (11, 13, 16, 19, 25 and 31 metre bands) and 3 general coverage bands (15-43, 43-150, 190-550 metres).
Prices of these tuners with purchase tax are: RF125T, £22 10s.; BS125T, £31 10s.

Post this coupon or write for descriptive literature and details of Home Trial facilities, Hire Purchase Terms and Guarantee, or call at our Holloway Showroom for full, unhurried demonstration and professional advice on your installation. Open 9—6 Weekdays and 9—5 Saturdays.

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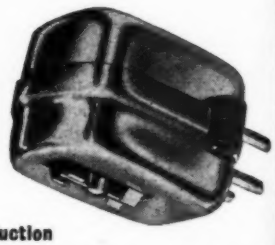
"...of the highest class"



Goldring Lenco **Transcription Motor, GL60**

"The motor . . . is extremely quiet." "The turntable . . . took 3½ minutes to come to rest from a speed of 78 r.p.m. An excellent testimony to smoothness of running". "Rumble . . . non-existent at normal settings". "No sign of 'wow'." . . . the arm is excellent and will appeal especially to those who wish to change cartridges frequently." "As a final test a stereo cartridge was fitted . . . again no evidence of rumble . . . ***and the overall performance of the GL60 is so good that it can be recommended to those who want a transcription motor and arm of the highest class"—Technical Report, "The Gramophone", May 1959.***

Goldring "700" Stereo Cartridge



Variable Reluctance: with 0.5 mil diamond stylus. Fits modern transcription arms wired for Stereo. (e.g. Goldring G60 transcription arm as fitted to GL60 transcription motor).

... and for Monaural Reproduction

... the famous "600" Variable Reluctance Cartridge.

stereo equipment by GOLDRING

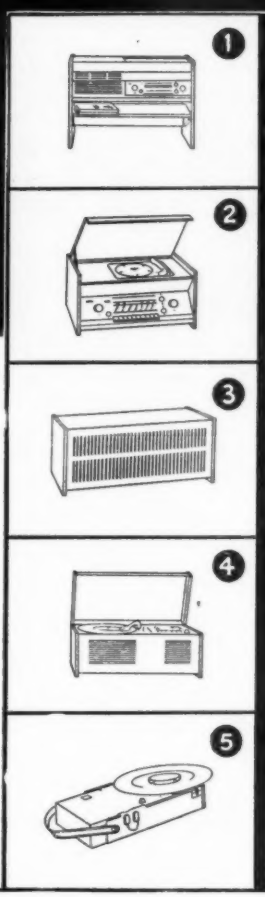
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Model Atelier 1. *Table radiogram, with two L1 Loudspeakers for monophonic or stereophonic reproduction of radio and record.*



1 Model PKG5 Radiogram.

2 Model Atelier 1.

3 Loudspeaker L1.

4 Model SK5 Table Radiogram.

5 Model TP1 Transistorised Battery Portable Radiogram.

STYLED in beauty to delight your eyes and ears.
Providing the most critical listener with concert-hall mono or stereophonic reproduction of radio and record in the comfort of his own home, in cabinets of undating charm and beauty . . . a range of moderately priced radio receivers and radiograms that will satisfy the taste of the most fastidious in keeping with modern furnishing trends.

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Sole Concessionnaires for United Kingdom

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Pamphonic

STEREO AMPLIFIER MODEL 3001



This is our new integrated audio amplifier with specially arranged pre-amplifier section for operation from both crystal and magnetic pick-up cartridges as well as stereophonic tape inputs. Separate Bass and Treble controls. Attractive design, finished in terracotta red with ivory panel, and suitable for panel mounting in furniture or free standing.

Price **£35**

Data for *one* channel, both identical
Power Output: 7.5 watts
Output Impedance: 15 ohms.
Frequency Response: 40 c/s—20 Kc/s within ± 1dB.
Hum and Noise: ± 60 dB. (all input sockets).
Overall Dimensions: 13" × 10½" × 4½".
Weight: 18½ lbs.

LOUDSPEAKERS

Two types of Pamphonic matching loudspeakers are available for use with our Model 3001.

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Please send me illustrated technical leaflet of your Stereophonic Amplifier Model 3001.

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D:LT1059G

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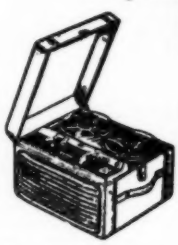
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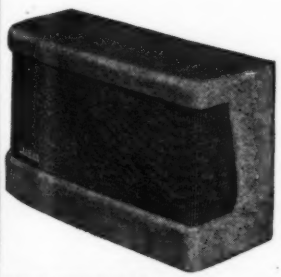
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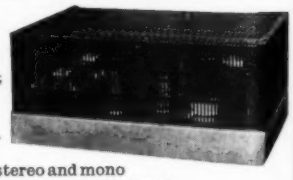
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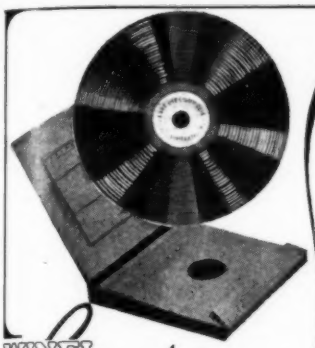
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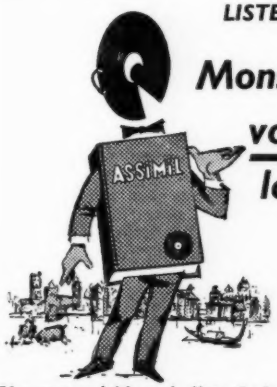
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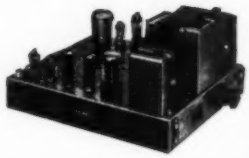
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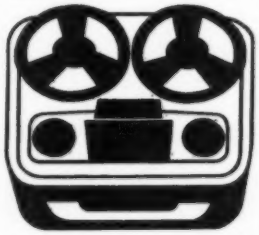
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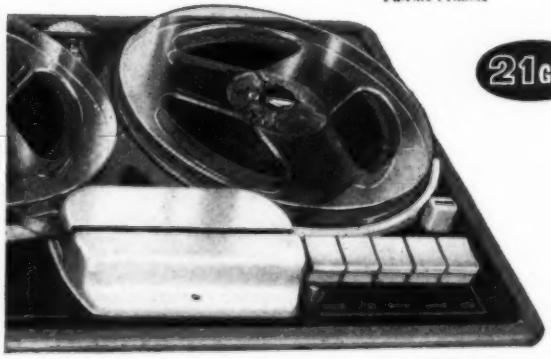
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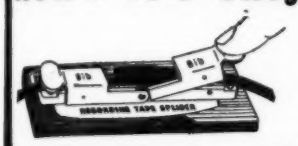
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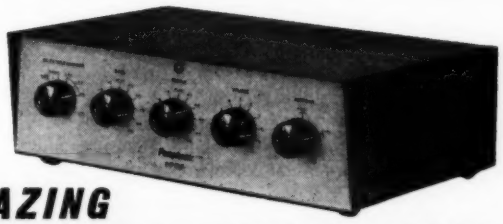
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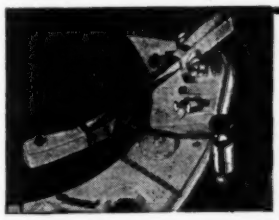
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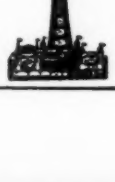
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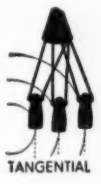
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